Progress Report
of the Archæological Survey of India
Western Circle

ARCHÆOLOGY



Government of Bombay
General Department

For the year ending
31st March 1921

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PART I.

DEPARTMENTAL NOTES.

Changes in personnel

Officers.

1 Mr G C Chandra, an architectural scholar appointed on 10th June 1914, was appointed to officiate as Assistant Superintendent, Archæological Survey, vice Dr V S Sukthankar, Ph D on leave, as per Government of India Notification No 136 (A & E), Education Department, dated 9th April 1920 (*vide* Government Order No 4853, General Department, dated 23rd April 1920) Dr Sukthankar, who was appointed to officiate for Mr J A Page, Assistant Superintendent, Archæological Survey, Western Circle in the year 1916, was granted leave without allowances for three months in continuation of the leave granted to him in the Government of India Notification No 57 (A & E), dated 30th January 1920 (*vide* Government Order No 5638, General Department, dated 19th May 1920). Subsequently he submitted his resignation and it was accepted by Government of India in Notification No 242 (A & E), Education Department, dated 3rd August 1920 (*vide* Government Order No 8588, General Department, dated 12th August 1920) In their Notification No 304 (A & E), dated 8th October 1920, Government of India were pleased to appoint Mr J A Page, Assistant Superintendent of this Circle, to officiate as Superintendent, Archæological Survey, during the absence of Mr J F Blakiston, Superintendent, Muhammadan and British monuments, Archæological Survey, Nothern Circle, on leave (*vide* Government Order No 10926, General Department, dated 25th October 1920) Later on as per Government of India Notification No 24, Education Department (A & E), dated 19th January 1921, he was appointed to be sub *pro tempore* Superintendent Archæological Survey, with effect from 1st April 1920, and he was confirmed in that appointment with effect from 1st January 1921, the date from which the services of Mr D R Bhandarkar were transferred permanently to the Calcutta University (*vide* Government Order No 1500, General Department, dated 10th February 1921)

Establishment.

2 Mr V S Ranade who was appointed a temporary clerk as per Government Order, General Department, No 4244, dated 8th April, 1920, was on leave with medical certificate from 21st May, 1920 to 31st May, 1920 He resigned on 1st June, 1920 and the post was filled by the appointment of Mr A S Potnis with effect from 11th June, 1920 Mr S T Bokil, 3rd clerk, who was on privilege leave from 1st August, 1920 to oth August 1920 resigned his post on the expiry of his leave Mr H C Ghosh was appointed in his place on 9th August, 1920 who also resigned on 28th December 1920 Mr A S Potnis temporary clerk was taken on the permanent establishment on 1st January, 1921 *vice* Mr H C Ghosh Mr Y M Dixit, Head Clerk, resigned on 1st August 1920 and Mr V R Nagarkar, 2nd clerk was [illegible]

promoted Mr R Das Gupta was appointed as a stenographer on 1st September, 1920 as per Government Order No 6761, dated 25th June, 1920 Mr N A Wartekar, Head Draftsman, having gone on privilege leave for six months combined with leave on medical certificate for six months from 8th June, 1920 to 8th June, 1921 Mr M D Ranade was appointed to act for him.

Mr. M. V. Kanade was appointed a substitute in place of Mr. V. B. Joshi who was on privilege leave for one month from 1st December, 1920 to 1st January, 1921. Mr. K. R. Vaidya who was appointed as General Assistant on 5th of May, 1920 resigned his post on 1st January, 1921 and Mr. K. G. Udas was appointed in his place with effect from 10th January, 1921.

II.—THE YEAR'S WORK.

3. At Headquarters my time was spent in compiling the Annual Progress Report, deciphering the inscriptions discovered during the year and in examining the treasure trove coins sent to me for report. The Assistant Superintendent who joined on 29th April 1920 was engaged for the most part in making himself conversant with the work of this office and in supervising the work of the draftsmen and sub-overseers. The men on the establishment were employed in printing different sets of photographs and in completing drawings.

Tours.

4. The first part of April was spent in Northern Rajputana where I visited Hanumangadh as the site where the late Dr. Tessitori had discovered many interesting terra-cotta plaques. From Hanumangadh I visited Bikaner to examine the collection of terra-cotta plaques collected by the late Dr. Tessitori from different sites in the Bikaner State. Jodhpur was visited next and the Archæological collection in the Museum inspected. The second fortnight of the month was devoted to touring in the Northern part of the Rewa State arrangements for which had been in progress for a year. Bharjuna, Bhumkahar, Deotalao, Dubia, Rewa, Gurgi, Gurh, Baijnath, Mukundpur and Chandrehe were visited at this time. The month of May was spent at Headquarters and the special repairs in progress at the Portuguese Monuments at Bassein were inspected on the 7th of this month.

Monsoon Tours.

5. During the monsoon Sholapur, Bijapur, Ahmadnagar, Kandaria in the East Khandesh District, Jogeshwari Caves in the Thana District, Belgaum, Ranebennur in the Dharwar District, Ahmadabad, Ajmer and Broach were inspected. The monsoon months were spent in taking sub-overseers under training to such places where special repair work was in progress or had been completed during the previous cold season. In the beginning of August I went to Umaria to make arrangements about the tour in the Southern Districts of the Rewa State where there were practically no railways and absence of roads made touring impossible without previous arrangements. In the last week of August a long deferred visit was paid to Jaipur for the inspection of the Museum and arrangements for the visit to a place in the southern part of that State, details of which will be found in Part IV. In September I visited Surat, Ahmadabad, Sholapur and Dhom in the Satara District. The last week of this month was spent in supervising the preliminary repairs to the Early Gupta Temple discovered by me last year at Bhumara in the Nagode State. In October I visited Chakan in the Poona District and Rewa where a new inscription had been discovered. Karla, Simhagarh, Pratapgarh and Sholapur were inspected in the same month. During the cold season the month of November was spent in the inspection of the antiquities at Ranebennur, Karla, Bhaja, Bandra, Jamner and Ankai Fort in the Nasik District. The cold season proper was employed in paying three visits to Sind, the last of which was in connection with the proposed visit of His Excellency the Governor of Bombay to Tatta. In Sind, Reti, Karachi, Khudabad, Dokri and Rohri were visited. Some Jain images found during the excavation of the plinth of a house at Naroli in the Bharatpur State were inspected by me in the end of this month. The last two days of December and a part of the first week of January were spent in visiting some of the numerous monuments in the Ahmadnagar District which had never been visited by any member of this department as yet. Bijapur and Badami were visited in the second week of January and the rest of the month as well as the first week of February were spent in inspecting monuments in the Southern Districts of the Rewa State arrangements for which had been made in August. Amarkantak and Sohagpur were visited in this area. A detailed account of the discoveries made during this tour will be found in Part IV. The second half of February was spent in inspecting special repair works carried out in Sind a detailed description of which will be found in the Assistant Superintendent's remarks in Part III. Bijapur was visited by the Director General of Archæology in India in the second week of this month and Elephanta on the 15th where both

Cold Season Tours.

of the officers of this Circle were in attendance upon him The first week of March was spent in visiting Ahmadabad, Ajmer and Visalpur in the Jeypore State The remainder of the month was spent in the inspection of antiquities in the Indore State specially the Mehidpur and Nemawar Parganas While passing from one part in the Indore State to another I visited some antiquities in the States of Narsinggadh and Dewas, detailed descriptions of which will be found in Part IV The last week of this month was spent in Sind and in conducting some students of the Deccan College who were studying Epigraphy for their M A degree to Sanchi The last few days of the year were spent in the inspection of antiquities at Kaman and Satwas in the Bharatpur State

Summary

6 Altogether 176 days were spent in touring out of which 105 were spent in the Bombay Presidency, 53 days in Central India and 18 days in Rajputana Four hundred and seven photographs were taken out of which 194 were of the Bombay Presidency, 157 of Central India and 56 of Rajputana Altogether 3 drawings were completed and 16 taken in hand Fifty-one inscriptions were copied during the year under review of which 44 were Hindu and 7 Muhammadan Nineteen conservation notes were printed and distributed during the year of which 18 were written by me and one by the Assistant Superintendent

Superintendent's Tours

Assistant Superintendent's Tours

7 The Assistant Superintendent, who joined on the 29th of April 1920, visited Ahmadabad, Ajmer, Ahmadnagar, Sholapur, Bijapur, Badami, Jogeswari Caves, Nasik, Ambarnath, Champaner, Bhaja, Dhond Karla, Mount Abu, Mahmudabad Pandharpur, Velapur, Bagalkot, Badami, Gadag Haven Haralhalli, Ranebennur, Dharwar, Gokak, Tulapur Hyderabad (Sind), Rohri, Tatta, Khudabad, Mirpurkhas, Dholka, Ranpur, Junnar and Sanchi during the year He was deputed to accompany Mr Hocart, Commissioner of Archæology in Ceylon throughout his tour in this Circle He joined Mr Hocart in Bijapur and escorted him as far as Ajmer

Summary

8 Altogether the Assistant Superintendent spent 94 days in touring the major part of which was spent in the Bombay Presidency He spent 87 days in the Bombay Presidency, 5 days in Rajputana and 2 days in Central India Mr Chandra who is an expert conservator of ancient monuments, proved himself extremely useful during the year and has done very good work throughout

III.—PUBLICATIONS.

9 During the year under review the Annual Progress Report of this Circle for the year ending 31st March 1919 was published. I contributed the following articles to the Journals noted against them —

Serial No	Name	Journal
1	Inscriptions on the Patna Statues	Journal of the Bihar and Orissa Research Society 1920
2	Nahapana and the Saka Era	Journal of the Royal Asiatic Society
3	The date of Srichandra	Jubilee Memorial volume of the Honourable Justice Sir Ashutosh Mukherji
4	A grant of Bhima I	Epigraphia Indica
5	The Junagadh Inscription of Jivadaman I	
6	A grant of Siladitya I	

IV.—MUSEUMS.

Abolition of the Poona Museum.

10 By Government Order No 10812, General Department, dated 20th October 1920, the Government were pleased to sanction the transfer of the coins and minor antiquities belonging to the Poona Museum which were left in this office after the transfer of the greater part of the ... that Museum to Bombay in 1914 and the ... was formally abolished By Government Order No 8805, ...

dated 18th August 1920, the name of the Poona Museum was removed from the list of institutions which are supplied with treasure trove coins and consequently no additions were made to that museum during the year under review.

Prince of Wales Museum.

The work of the Staff.

11. Mr. Khair-ul-anam, the senior Assistant Curator, resigned his appointment from the 31st of March 1920, and no man was appointed in his place till the end of January 1921. Mr. G. V. Acharya, the other Assistant Curator, was confirmed in his appointment on the 13th of August 1920. During the first four months of the year he was in Poona and worked at the muhammadan coins which were left unfinished by Mr. Anam. In August he was transferred to Bombay to supervise the removal of the collection of sculptures belonging to the Bombay Branch of the Royal Asiatic Society to the Museum building. No work was done in the coin section from the date of Mr. Acharya's transfer to Bombay till the middle of January when Mr. Muhammad Ismail was appointed the second Assistant Curator of the Archaeological section of this Museum on probation for six months. During his stay in Bombay Mr. Acharya did the work of the Secretary to the Board of Trustees of the Prince of Wales Museum in addition to his duties for two months from the middle of September to the end of November. During the cold season Mr. Acharya was engaged in the classification of sculptures belonging to the Prince of Wales Museum and those sent as a permanent loan by the Bombay Branch of the Royal Asiatic Society. A list was prepared of the contents of the Poona Museum which were packed and sent from Poona in 1914 and which up to that time were lying in the godowns of the town hall at Bombay. Mr. Muhammad Ismail was placed for training under me by the Trustees of the Museum, from the date of his appointment and was engaged in reading histories of the Muhammadan dynasties of India and in getting some preliminary knowledge of Muhammadan numismatics. The list of additions to this Museum will be found in Appendix F.

Bijapur Museum.

Appointment of a Curator.

Collection of Specimens.

Rearrangement of Specimens.

12. By Government Order No. A-10594, Public Works Department, dated 15th May 1920, the Government were pleased to sanction the appointment of a Curator for the Bijapur Museum. In accordance with this order Abdul Latif, son of Muhammad Ali, was appointed Curator and the old custodian Shamsuddin Bangi was relieved of his duties. Since the date of his appointment Abdul Latif has been working very well as the Curator. At a meeting of the Managing Committee of the Bijapur Museum held on 3rd March 1920 it was decided that Mr. R. E. A. Elliott, I. C. S., should be appointed member-in-charge of this Museum. Since the date of his appointment Mr. Elliott worked very hard to develop the collection of the Museum and more specimens were added during the year under review to this Museum than during the last ten years. Altogether Rs. 2,679 were spent on the purchase of antiquities for this Museum during the year under report. Out of this sum Rs. 2,000 were sanctioned by the Government by re-appropriation from the conservation grant. The Director General of Archæology in India visited the Museum on the 9th February 1921 and sanctioned Rs. 1,000 by re-appropriation from his own grant for the purchase of antiquities. Mr. Elliott also spent a good deal of time in rearranging the specimens specially the ceramics which were added in considerable numbers during the year. In addition to the purchases made, Mr. Elliott persuaded several residents of Bijapur to present specimens to the Museum. The thanks of the public are due to Mr. Elliott for his disinterested work in connection with the Bijapur Museum. At a meeting of the committee of management held on 9th February 1921 it was resolved that the salary of the Curator be raised from Rs. 50 to Rs. 100—5—125 and that the Director General of Archæology in India be requested to provide sufficient money for the maintenance of the Museum when it is transferred to his charge.

The Ajmer Museum.

13. The Rajputana Museum, Ajmer, was visited thrice during the year under review by the Superintendent and twice by the Assistant Superintendent, who attended the annual meeting of the committee of management held in May, 1920. Want of room is one of the standing complaints in this Museum and in consultation with the Commis-

sioner of Ajmer Merwara it was decided to convert one of the rooms in the Tahsil building which is now used as a godown into a public gallery for Archæological specimens by opening two or three windows in the back wall of that room An application for funds for this purpose was sent to the Director General of Archæology in India During the year under review the coin room was completed and an estimate for shelves on which the coin cabinets are to be placed was submitted to the Secretary in the Public Works Department to the Honourable Agent to the Governor General in Rajputana

New Gallery

Completion of the coin room

V —ORIGINAL RESEARCH

14 The lists of punch marked coins discovered in the Purnea District of Bihar and Orissa were compiled during the year under review by Mr G V Acharya Assistant Curator Prince of Wales Museum Bombay under my supervision The Government of Bihar and Orissa were pleased to sanction a sum of Rs 50 for typing the manuscript A small prefatory note will be required for the completion of this article which will be published in the memoirs of this Department

Punch Marked coins from Purnea

15 My article on the comparison of the letters of the Hathi gumpha inscription of Kharavela and the Nanaghat Inscription of Queen Nayanika was completed during the year and it will be published in the memoirs of the Archæological Department

16 The bas reliefs in the Caves at Badami which have never been properly examined as yet, were identified during this year and another monograph on this subject was compiled for publication in the memoirs of this Department During the tours in the Rewa State several interesting new monuments were discovered and the inscriptions which were discovered at the same time in this state throw a good deal of light on these monuments With this data it is possible to compile a monograph on the monuments of the ancient Chedi Country This article was begun but not completed during the year under review

Bas-reliefs of Badami

Monuments of Chedi.

VI —EPIGRAPHY

17 Three large new inscriptions and two smaller ones were discovered during the year in the Rewa State Besides these another inscription, which was only partly noticed before was also copied A detailed summary of these inscriptions will be found in Part II (A)

Inscriptions at Rewa

18 A new unpublished copper plate grant was found in the possession of Mr J Guzdar the well known Art collector of Bombay This is a grant of Naravarmman of the Paramara dynasty of Malava dated V S 1167=1110 11 A D

A New Paramara Grant.

19 No regular search could be instituted for Muhammadan inscriptions for want of time The Muhammadan inscriptions discovered during the year were found accidentally during the inspection of the monuments to which they were attached or in which they were stored Two inscriptions of the time of the Tughlaq dynasty of Delhi were discovered at Broach Two more were discovered on the doors of the masjid at Bihar [illegible] elong to the reign of Sultan Mahmud Shah I of [illegible] the reign of Shah Jahan I and another of the [illegible] the municipal office at Surat Two more inscriptions of the later Mughal emperors were discovered at Ranebennur in the Dharwar District

Muhammadan Inscriptions

VII —EXCAVATION.

20 During the year under review the Nagode State in the Baghelkhand Agency of Central India, placed Rs 500 at my disposal for preliminary repairs to the early Gupta temple discovered by me at Bhumara in that State in January 1920 Out of this amount Rs 86 14 0 were spent in cutting down the jungle and in excavating round the plinth of this temple Numerous interesting scu[illegible]ures were discovered at this place a detailed account of which will be [illegible] below

VIII.—NUMISMATICS.

21. I continued to examine the finds of coins in Bihar and Orissa and in the Bombay Presidency during the year under review. The following cases of treasure trove were sent to me for examination during the year under review :—

1. 8 silver and 416 copper coins from the Mamlatdar of Chopda, East Khandesh District.
2. 359 Larins from the Ratnagiri District.
3. 120 copper coins from Pardi.
4. 107 silver coins from Dhulia.
5. 2,027 copper coins from the Mamlatdar of Igatpuri.
6. 768 gold coins from the Dharwar District.

22. During the year under review all the silver coins in the collection of the Bombay Branch of the Royal Asiatic Society were examined by me. Only the copper coins, most of which are not required for numismatic purposes, remain to be examined. The Adilshahi copper coins which remain after distribution to the institutions in the distribution list of treasure trove coins in India (*vide* page 7, paragraph 33 of Part I of last year's report) could not be distributed to the museums of Native States as answers have not been received from all states.

23. Only one find of coins was received for examination from the Government of Bihar and Orissa. These were 3 Mughal coins from the Champaran District.

24. Twenty-five silver coins were received for examination from the Resident at Mewar and thirty-two from the Dungarpur State. Seventeen silver coins were also sent for examination by Rai Bahadur Pandit Janki Prasad, M.A., LL.B., Home Member, Council of Regency, Rewa State.

IX.—PROTECTED MONUMENTS.

25. Twenty-eight monuments were declared protected in this Presidency out of which twelve were in the Ahmadnagar district, six in the Bijapur district, five in the Larkana district, four in Hyderabad district and one in the Thana district. A detailed list of these monuments will be found in Appendix G. Not a single agreement was entered with the owner of any private monument in this Presidency, but by Government Resolution No. 1221, General Department, dated 4th March 1921, the Government were pleased to authorise the Collector of Panch Mahals to enter into an agreement with the owner of the temple of Rudramala at Desar.

X.—CONSERVATION.

(A) Bombay Presidency.

Grants.

26. During the present year also the Government of Bombay were pleased to contribute Rs. 80,000 like the previous year, but the grant-in-aid sanctioned by the Government of India fell down from Rs. 18,500 to Rs. 10,000 which was promised last year for the Sanivara Wada (*vide* letter No. 254 A. & E. from the Government of India in the Department of Education, dated 12th August 1920, to the address of the Director General of Archæology in India). Thus, the total grant in this Presidency stood at Rs. 90,000 compared with Rs. 98,500 of the previous year. Out of this amount Rs. 70,393 were spent in special repairs and Rs. 24,446 in current or annual repairs. The excess expenditure over the ordinary grant was met from Government reserve in the Public Works Department. The details of expenditure of conservation in this province are shown in Appendix K below.

Sanivara Vada.

27. The largest amount of work was done at Sanivara Vada, the old seat of the Pesvas in Poona city where Rs. 13,017 were spent in excavating and removing debris from the interior. By Government Memorandum No. 5904, General Department, dated 27th May 1920, it was sanctioned that the interior of the Vada should be divided into two parts separating the excavated area from the Small Causes Court area. A fencing was

erected dividing these two areas Excavation was continued in the area thus separated by the wire fencing and by the end of the year under review the excavation of old buildings in this part was almost complete By Government Order No C W—12250, Public Works Department, dated 23rd June 1920, the Government were pleased to hand over certain buildings in front of the Small Causes Court, which stood in the front part of the plinth of the old palace, to this department for demolition These buildings were demolished and the first courtyard of the old palace discovered, a detailed description of which will be found in part IV below Some temporary buildings were erected in front and behind this court building for use as civil jail, attached-property-godowns, witnesses shed, etc At the request of this department maintenance of three policemen as guards in the interior of the Vada was sanctioned by Government Order No A—12912, Public Works Department, dated 7th July 1920 From the beginning of the year to the 8th of October 1920 the actual work in Sanivara Vada was being done by the Executive Engineer, Poona District, under the guidance of a sub overseer deputed by this Department By Government Order No C W—17278, dated 8th October 1920, the Government were pleased to transfer this work to this Department

Demolition of modern buildings on the plinth of the Palace

Transfer of the work to the Archæological Department

28 In Bijapur Rs 8,647 were spent in clearing and levelling the open site around Gol Gumbaz Very little work was actually done this year and the greater part of the amount spent was devoted to the payment of bills for work completed before 31st March 1920 No money could be allotted for work during the year under review and an application was sent to the Government for funds, to which the Director General of Archæology in India replied in his letter No 215-2884, dated 8th September 1920, that "if the facts regarding the parlous conditions of some of the monuments as represented by the Superintendent, Western Circle, are correct there seems no alternative but that the grant made by the Local Government, which is responsible for the maintenance of the monuments, should be increased' The Local Government, however, were unable to allot additional funds for conservation work in this Presidency on account of the financial stringency (*vide* paragraph 2 of Government Order No A—17515, Public Works Department, dated 13th October 1920) After the receipt of this letter, the state of affairs at Bijapur was brought to the notice of the Government who were pleased to sanction Rs 9,707 by re appropriation (*vide Government Resolutions Nos A—4332, Public Works Department*, dated 14th March 1921, A—5235, dated 29th March 1921, A—5203, dated 28th March 1921 and A—5052, dated 23rd March 1921) The work of clearing and levelling the open site is not complete yet and it is to be hoped that a grant would be forthcoming in 1921-22 for completing this work The compound wall around this area, commenced in 1919-20, also remains unfinished Inspite of the non completion of these works great improvement has been effected in this area by the removal of cactus, heaps of debris and mounds of earth with which it was covered in 1918 Certain pieces of land in this area still remain to be acquired and clearing work cannot be done until the process of acquisition is complete The plague hospital in this area has been demolished and removed The materials were given to the Municipality for the erection of another plague hospital In addition to this amount Rs 1,932 were incurred in making a new approach road from the Bijapur-Hippargi road to the station This road was completed and the old road which passed through the open site around Gol Gumbaz was closed to the public. The cost of annual repairs and maintenance at Bijapur was Rs 6,661

Bijapur

Open Site around the Gol Gumbaz.

Its compound wall.

Removal of the plague hospital

New approach road to the station.

29 Rs 10,000 were sanctioned for special repairs to the group of monuments at Champaner as compared with Rs 15,000 in the previous years Out of this amount Rs 5,181 were spent in special repairs at Champaner The terraced roof and the walls of the Nagina Masjid which were in a perilous condition were repaired Necessary repairs to the floor of the Jumma

Champaner

Nagina and Jumma Masjids

Masjid at this place were also carried out. In addition to this amount Rs. 2,035 were spent in the construction of quarters for caretakers at Champaner. The cost of annual repairs and maintenance at this place was Rs. 1,195.

Quarters for caretakers.

30. By Government Order No. A—[illegible], Public Works Department, dated 13th October 1920, Rs. 2,500 were sanctioned for special repairs to the group of Portuguese Monuments in the fort at Bassein. Three estimates have been approved up to date by this department for special repair works at Bassein. Out of this, one is based on Mr. Cousens's Conservation Note of 1907 and the second on Mr. Page's Conservation Note of 1914. The third estimate was prepared at the request of this department for the removal of jungle and debris. These three estimates amount respectively to Rs. [illegible], 2,500, 1,675. At the application of the Executive Engineer, Thana, the Government were pleased to sanction an extra grant of Rs. 1,000 for Bassein works. The total grant for Bassein was Rs. 3,500. The Executive Engineer spent Rs. 3,627 in clearing jungle and removing debris. It is a matter of extreme regret that inspite of repeated requests made by this department no attempt was made to strengthen weaker parts of the structures at Bassein in previous years and though money was sanctioned the entire amount was not spent and none of the important measures of conservation suggested by Messrs. Cousens and Page were taken up to the end of March 1920. As a result of all this a part of the fine barrel-vault of the Dominican church at Bassein collapsed during the year under review.

Portuguese Monuments at Bassein.

Extra Grant.

Delay in Execution of Repairs.

31. During the year under review the Executive Engineer, Thana, sold some debris of ancient monuments to a firm of contractors named Patkar and Samant who were engaged in building Police Lines outside the Fort. This firm of contractors actually increased the amount of debris and loose stones available by quarrying away the existing portions of the Franciscan Church and Monastery, the Captain's palace and other buildings. The method employed by them was to undermine portions of the existing structures so that the next rain may bring them down very easily. In this fashion these people damaged the majority of ancient monuments in the Fort. They even went so far as to cut one of the inscribed tomb stones into several portions and used it for building purposes. Unfortunately for them a portion of the inscribed slab which was destroyed by them was discovered among the stones which they had collected outside the Police Lines which they were building.

Sale of loose stones to Contractors.

Wilful damage to ancient monuments and Inscriptions.

32. During the year under review Mr. Lester, the Custodian of the Elephanta Caves, was removed from his post and Mr. Y. R. Gupte, who had formerly served as an assistant in the Northern circle of this Department, was appointed custodian substantively on a salary of Rs. 150 (vide Government memorandum No. E—1837 Public Works Department, dated 2nd November 1920). The Director General of Archæology in India visited Elephanta Caves on the 15th of February 1921 and inspected the works while in progress. Altogether Rs. 3,459 were spent at Elephanta in removing debris, providing notice boards and building steps of dressed stones in front of the temple of Siva in cave no. 1. As regards the execution of the work at Elephanta attention is invited to the remarks of the Assistant Superintendent in paragraph 6, page 61, part III of this report. The cost of annual repairs and maintenance to the Elephanta Caves amounted to Rs. 3,302.

Elephanta.

Appointment of new custodian.

Visit of the Director-General.

33. The excavations in the fort at Ahmednagar were continued during the year under review and Rs. 2,928 were spent at this place. No other important structure came to light in front of the brigade headquarters and excavation in this part of the fort has been stopped. Better result may be gained by excavating the tank behind the brigade headquarters and the old gate of the palace described in the previous year's report (vide page 70, paragraph 23, part IV of the previous year's report).

Excavations in Ahmednagar Fort.

34. The repairs to the temple of Galteshwar Mahadeva at Sarnal were continued throughout the year. As no grant was sanctioned for this work, Rs. 2,500

were re appropriated from the sum of Rs 10 000 sanctioned for special repair works at Champaner (*vide* Government order No A-4720 Public Works Department dated 18th March 1921) in order to pay off bills for work already done An extensive dam is being built on three sides of this temple in order to protect it from the flood waters of the river Mahi The work is in progress and will take several years to complete The total amount of the estimate is Rs 12,084 out of which Rs 7 202 have been spent already

Temple of Galteshwar Mahadeva, Sarnal

35 Rs 3 050 were spent on special repairs to the monuments on the Makli Hills near Tatta The work consisted of removing debris, clearing vegetation, repairing expanded metalled doors and rebuilding certain arches, doorways, steps, compound walls and renewing stones badly affected by Kalar Repairs were carried out on the tomb of Jani Beg and another to the south of it, brick tombs close to Nawab Sarfaraz Khan's tomb and Khalil Khan's tomb Repairs were attempted to the stone tomb to the south of tomb no 8, but in this particular case repairs were very unsatisfactory Further details about the execution of this work will be found in the remarks of the Assistant Superintendent in paragraph 10, page 63, part III below Repairs were executed to the tomb to the north of tomb no 8 to the pavilion to the north of no 12, pavilion to the north west of no 12, the tomb of Mubarak Khan, brick tomb to the north of no 17 and brick tomb to the south of no 22 In the majority of these cases, the process laid down in the conservation note was not followed with the result that this work will have to be undone and done again

Tombs on the Makli Hills, Tatta.

36 The excavation of the Chalukyan temple under the inner wall of the rampart of the fort at Sholapur was completed during the year under review The plinth was excavated all round and sufficient space was kept at the bottom of the pit to admit visitors going round the structure The old drain of this temple was discovered and cleared for the drainage of rain water A dry stone wall was built up to a certain height and the area over it sloped off and covered with dry stone pitching It now remains to build steps for the use of visitors and to remove the earthen ramp built for the convenience of workmen By order No W-867, Public Works Department dated 17th January 1921, the Government were pleased to sanction the removal of small modern buildings inside the fort at Sholapur Rs 623 were spent in addition in the conservation of the balcony on the east side of the fort wall (Plate I)

Sholapur

Temple under the fort wall.

37 In Ahmedabad Rs 2,335 were spent in building water tanks and urinals on a lower level near the compound wall where they cannot be seen from the road in the tomb of Rani Sipri Rs 452 were spent in making foot paths building verandah in front of the caretaker's quarter and in collecting and stacking loose stones lying in the compound of the tomb of Dada Harir The compound in front of Ahmad Shah's masjid inside the citadel was improved at a cost of Rs 247 The cost of annual repairs and maintenance of the ancient monuments in Ahmedabad City amounted to Rs 1,934 Outside the city Rs 3,494 were spent at Dholka in building two buttresses in front of the Khan Masjid to support the high wall and in filling gaps in the masonry of the facade of this building A parapet wall has also been built between two main pylons The charges for current repairs and maintenance at Dholka amounted to Rs 371

Ahmedabad.

Tomb of Rani Sipri.

Tomb of Dada Harir and Ahmad Shah's Masjid

Khan Masjid at Dholka.

38 In Hyderabad (Sind) Rs 1,735 were spent on the tomb of Ghulam Shah Kalhora in removing and resetting stone pavement in the east side of the courtyard below the platform on which the tomb stands and in renewing wire netting in the two clerestories in the tomb proper The walls of the Wazir's tomb in the same compound were also colour washed A portion of the ancient pavement of this tomb was dismantled and removed by the Assistant Engineer in charge of Hyderabad Sub Division of the Karachi Buildings District and taken to the tomb of the Ghulam Nabi Kalhora without the approval or knowledge of this Department, evidently because the Assistant Engineer in question could not find a sufficient number of paving stones to complete the repairs of the pavement in the latter building

Hyderabad (Sind)

Tomb of Ghulam Shah Kalhora.

39. At the same place, Rs. 1,296 were spent in special repairs to the tomb of Ghulam Nabi Kalhora, in repairs to the Wazir's tomb in the courtyard and to the compound wall. The Assistant Engineer referred to above used cement plaster in paving the platform on which the tomb stands instead of using yellow flag stones. Evidently he could not complete the pavement of the platform even after the removal of the ancient flag stones of the tomb of Ghulam Shah Kalhora. Rs. 869 were spent at the tomb of Sarafraz Khan Kalhora in constructing a compound wall.

Tomb of Ghulam Nabi and Sarafraz Khan Kalhora.

40. The special repairs to the caves at Bhaja in the Poona District are still in progress and during the year under review Rs. 1,178 were spent in levelling the area in front of the caves and metalling it, building stone pillars for supporting the roof over some of the votive stupas and in providing a self-closing gate. The repairs have not been completed yet.

Bhaja.

41. Rs. 1,152 were spent in special repairs to the Jumma Masjid at Khudabad. The work executed is so bad that it is necessary to dismantle almost the whole of it and do it again. Attention is invited to the Assistant Superintendent's remarks in pages 63-64, paragraphs 11-12, Part III below.

Khudabad.

42. In the Baroda State Rs. 457-5-11 were spent during the year under review on the conservation of Nandevi Gate at Dabhoi, and Rs. 25 were also spent for collecting six old sculptured figures for the archæological section of the State museum.

43. Messrs. V. M. Karandikar and D. G. Dabholkar continued as Overseers for conservation work during the year. Among the older sub-overseers Messrs. V. V. Marathe and D. G. Madhekar continued to work. Mr. G. G. Khemchand was appointed on 3rd September 1920 and kept on training for sometime at Bijapur and afterwards at Tatta. He was sent back to Bijapur from Tatta for misconduct. Mr. R. S. Paranjpe was appointed on 9th September 1920 and continued to work throughout the year at Bijapur. Mr. D. A. Paranjpe reverted to the Public Works Department on 8th November 1920. In his place Mr. N. S. Chikte was deputed by the Superintending Engineer, Central Division, from the Sholapur District and joined his duties at Poona on 8th December 1920. Mr. S. K. Halpeth was appointed on 30th September 1920 but as he was posted at Champaner he reverted to his former appointment under the Taluka Local Board, Bagewadi, at his own request on 6th December 1920. Mr. V. N. Ranade was appointed on 11th October 1920 and was posted to Bijapur and Ahmedabad whence he resigned on 6th February 1921. On account of a very great rise in the cost of living in this Presidency it is almost impossible to obtain good sub-overseers on the minimum salary now offered by Government although that minimum has been doubled during the year under review. Much higher pay is offered to qualified sub-overseers by private firms or Improvement Trusts and consequently it is absolutely impossible to keep good men for any length of time. The new sub-overseers were taken as far as possible on tours with both of the officers. Mr. D. G. Dabholkar went on leave for two and a half months and was absent from 12-12-20 to 26-2-21. Mr. V. M. Karandikar acted in his place but nobody was appointed to succeed him in Poona because qualified men are not ordinarily available. Mr. V. V. Marathe applied for and obtained leave for six months and was absent at the end of the year under review. Mr. Karandikar did satisfactory work throughout the year and among the sub-overseers Mr. Daulatram Beliram Rajput, deserves special mention on account of his honest and accurate work, perseverance, speed and good results.

Establishment.

Upper and Lower Subordinates.

(B) Central India.

44. In Central India the works of conservation to ancient monuments were in progress at Dhar and Mandu in the Dhar State, and at Khajraho in the Chhattarpur State. At Dhar and Mandu the total expenditure on conservation during the year under report amounted to Rs. 7,916. A sum of Rs. 3,679 was received from the Government of India as a grant-in-aid and was utilized for repairs to twenty-one different monuments. Rs. 4,237 were spent from the State

funds, which included Rs 1,916 for the maintenance of an archæological establishment and Rs 660 for the pay of caretakers and chowkidars The work of making the flat roof of Jami masjid watertight at places, was completed The missing stones of the long vault over Hoshang Ghori's tomb were replaced The dilapidated window on the north facade of Hindola mahal was taken down and rebuilt The jungle and debris all round Dilawar Khan's mosque were removed and the ground levelled up The work of clearing jungle around all the monuments taken on the list in 1914 for conservation, was almost completed On account of the increased rates of labour and building materials the original sanctioned estimates for Rs 16,177 based on Mr Page's [illegible] and the revised estimates amounting [illegible] artment Supplementary estimates [illegible] up by Sir John Marshall, Director General of Archæology in India These estimates amounting to Rs 7,825 were also approved by this department Much work still remains to be done at Mandu and unless proper architectural plans are drawn up side by side with the clearing of jungle and debris, satisfactory work cannot be effected The plans will facilitate the preparation of estimates and they will serve the purpose of record drawings in the end

45 The Chhattarpur Durbar, in the Bundelkhand Agency, Nowgong, spent Rs 1,480 on conservation of ancient monuments at Khajraho during the year under report Further details about the conservation works in Central India will be found in Appendix L

(C) Rajputana.

46 In the Ajmer Merwara District, at the suggestion of this Department, a portion of the turfed floor over the Annasagar Bund was replaced with terraced floor at a cost of Rs 907 In the Mewar Agency, the temple of Mahadeva locally known as Teleo Ka Mandir, situated in the city of Udaipur near Dani Chabutra in Dhan Mandi was repaired In the Sirohi and Bikaner Agency the Managing Committee of the temples continued the works of restoration of some of the broken mouldings, carvings and pendants at the Dilwara temples at Mount Abu which were in progress last year The Kotah Durbar in the Kotah and Jhalawar Agency, undertook the repairs to the famous chhattri of the Maharanas at Sar Bagh during the year under review No conservation works to ancient monuments were undertaken in the States of Karauli, Dholpur, Alwar Jaisalmer within the Eastern and Western Rajputana States Agencies

R D BANERJI,
Superintendent,
Archæological Survey,
Western Circle

Poona, 22nd August 1921

APPENDICES

APPENDICES

APPENDIX A.

Superintendent's Diary.

1920-1921.

1920.

April	1st—4th	... Headquarters.
	7th	... Hanumangarh.
	8th	... Bikaner.
	9th	... Jodhpur.
	10th	... Ahmedabad.
	11th—12th	... Headquarters.
	14th	... Sutna.
	15th	... Mauganj.
	16th—18th	... Rewa.
	19th	... Gurgi.
	20th—21st	... Rewa.
	22nd—26th	... Casual leave.
	27th	... Sutna.
	28th—6th May	... Headquarters.
May	7th	... Bassein.
	8th—18th	... Headquarters.
	19th	... Bombay.
	20th—25th	... Headquarters.
	26th	... Bombay.
	27th—1st	... Headquarters.
June	3rd	... Sholapur.
	4th—13th	... Headquarters.
	15th	... Bombay.
	16th	... Headquarters.
	17th—18th	... Bijapur.
	19th—22nd	... Headquarters.
	23rd	... Ahmednagar.
	24th	... Kandara.
	25th—26th	... Headquarters.
	27th	... Jogesvari Caves.
	28th—29th	... Bijapur.
	30th	... Headquarters.
July	1st—3rd	... do.
	4th	... Shevgaon
	5th—15th	... Headquarters.
	17th	... Belgaum.
	18th	... Ranebennur.
	19th—21st	Headquarters.
	22nd	... Bombay.
	23rd	... Headquarters.
	25th	... Ahmedabad.
	26th	... Ajmer.
	28th—30th	... Headquarters.
	31st	... Broach.
Aug.	1st—6th	... Headquarters.
	7th	... Umaria.
	10th—12th	... Headquarters.
	13th	... Bombay.
	14th—21st	... Headquarters.
	24th	... Jaipur.
	26th—31st	... Headquarters.
Sept.	1st—2nd	... do.
	3rd	... Surat.
	4th	... Ahmedabad.
	5th	... Bombay.
	6th—9th	Headquarters.
	10th	... Sholapur.
	11th—14th	... Headquarters.
	15th	... Dhom.
	16th—22nd	... Headquarters.
	23rd	... Khed.
	24th	... Bombay.
	26th—27th	... Unchehra.
	28th	... Mohar and Sutna.
	30th—2nd	... Headquarters.
Oct.	3rd	... Chakan.
	6th—8th	... Rewa.
	10th—16th	... Headquarters.
	17th	... Karla.
	18th—22nd	... Headquarters.
	23rd—25th	... Bombay.
	26th	... Sinhagarh.
	27th	... Pratapgarh.
	28th—29th	... Headquarters.
	30th	... Sholapur.
Nov.	1st—7th	... Headquarters.
	8th	... Ranebennur.
	10th	... Headquarters.
	11th	... Karla.
	12th	... Bhaja.

1920.

Nov.	13—14th	... Headquarters.
	15th	... Bombay.
	16th	... Bandra.
	17th	... Headquarters.
	18th	.. Jamner.
	19th—21st	... Ankai.
	23rd—25th	... Headquarters.
	26th	... Bombay.
	28th	... Sutna.
	30th	... Headquarters.
Dec.	3rd	... Bayana.
	5th—7th	... Headquarters.
	8th	... Bombay.
	10th	... Reti.
	11th—14th	... Tatta.
	15th	... Karachi.
	16th	... Khudabad.
	17th	... Dhamraho.
	18th	... Karachi.
	19th	... Rohri.
	20th	... Bayana.
	23rd—30th	... Headquarters.
	31st	... Parner.

1921.

Jan.	1st	... Ghotan.
	2nd	... Kokamthan.
	3rd—4th	... Headquarters.
	5th	... Bombay.
	6th—7th	... Headquarters.
	8th	... Badami.
	9th	... Bijapur.
	10th	... Headquarters.
	11th	... Bhaja.
	12th	... Headquarters.
	15th—22nd	... Pendra Road.
	25th—26th	... Calcutta (To meet the Director General of Archæology in India).
	28th	... Pendra Road.
	29th—30th	... Amarkantak.
Feb.	2nd—3rd	... Headquarters.
	5th—6th	... Sahdol.
	8th	... Headquarters.
	9th—12th	... Bijapur (To meet the Director General of Archæology in India).
	13th	... Headquarters.
	14th—15th	... Bombay (To meet the Director General of Archæology in India).
	17th	... Hyderabad (Sind).
	18th	... Rohri.
	19th—20th	... Tatta.
	23rd—25th	... Headquarters.
	27th—28th	... Indore.
Mar.	1st	... Bharatpur.
	3rd—5th	... Headquarters.
	7th	... Ahmedabad.
	8th	... Bisalpur.
	10th	... Ajmer.
	11th	... Ujjain.
	12th	... Dewas.
	13th	... Narsinggarh
	14th	... Chhapahera.
	15th	... Sarangpur.
	16th	... Ujjain.
	17th	... Bijawara.
	18th	... Nemawar.
	19th	... Satwas.
	20th	... Indore.
	23rd—24th	... Tatta.
	27th	... Headquarters.
	30th	... Sanchi.
	31st	... Bharatpur, Satwas.

Assistant Superintendent's Diary.

1920.

May	4th	... Ahmedabad.
	5th	... Ajmer.
	6th—7th	... Ahmedabad.
	8th—16th	... Headquarters.
	17th	... Ahmednagar.
	18th	... Sholapur.
	19th to 13th June	... Headquarters.

		1920
June	14th	Bombay
	15th	Headquarters
	17th—25th	Bijapur
	26th—27th	Badami
	28th—29th	Bijapur
July	1st—22nd	Headquarters
	23rd	Jogesvari Caves
	24th—2nd Aug	Headquarters
Aug	4th	*Sholapur*
	6th	Bombay
	7th	Nasik
	8th—12th	Headquarters
	13th	Ambarnath
	14th—16th	Headquarters
	18th	Pavagad
	19th—21st	Champaner
	22nd—23rd	Headquarters
	25th	Bijapur
	27th—28th	Headquarters
	29th	Bhaja
Sept	30th—4th Oct	Headquarters
Oct	5th	Bombay
	6th—14th	Headquarters
	15th	Dhom
	16th—21st	Headquarters
	22nd	Karla
	24th—28th	Bijapur
	30th—31st	Headquarters
Nov	1st—9th	Headquarter
	11th	Pavagad
	12th—13th	Halol
	14th—17th	*Ahmedabad*
	18th—20th	Mount Abu
	22nd	Ajmer
	23rd—24th	Ahmedabad
	25th	Mahmudabad

		1920
Nov	26th	Ahmedabad
	28th—31st Dec	Headquarters
		1921
Jan	1st—5th	Headquarters
	6th	Pandharpur
	7th	Velapur
	8th—9th	Pandharpur
	10th—11th	Bagalkot
	12th	Badami
	13th	Gadag
	14th—15th	Haveri
	16th	Haralhalli
	17th—18th	*Ranebennur*
	19th	Dharwar
	20th	Gokak
	21st—25th	Headquarters
	26th	Tulapur
	27th—6th Feb	Headquarters
Feb	8th—11th	Bijapur
	13th	Bhaja
	15th	Bombay
	17th	Hyderabad (Sind)
	18th	Rohri
	19th—21st	Tatta
	22nd	Khudabad
	23rd—24th	Mirpurkhas
	26th—5th Mar	Headquarters
Mar	7th	Ahmedabad
	8th—9th	Dholka
	10th	Raipur Ahmedabad
	12th—17th	Headquarters
	18th—20th	Junnar
	21st—28th	Headquarters
	30th—31st	Sanchi

APPENDIX B

List of drawings prepared during the year 1920-1921

Serial No	Locality	Title	Material	Scale	Remarks
1462	Ahmadnagar	Plan of excavation	Paper	4 – 1"	In progress
1463	Do	Do	Do	4 – 1"	Do
1464	Amarkantak (Rewa State)	Machendranath temple—Plan	Do	4 – 1"	Do
1465	Do	Raja Karna's Siva temple—Plan	Do	8' – 1"	Do
1466	Bayana	Ukha Mandir—Plan	Do	8 – 1"	Do
1467	Chandrehe	Monastery—Plan	Do	8 – 1"	Do
1468	*Deotalao*	*Somanath temple—Plan*	*Do*	*4 – 1"*	*Completed.*
1469	Gurg Masaum	Temple of Siva—Plan	Do	4 – 1"	Do
1470	Kokamthan	Kala Siva temple—Plan	Do	4 – 1"	In progress.
1471	Nimawar (Indore State)	Siddanath Mahadev temple—Plan	Do	4 – 1"	Do
1472	Do	Old temple on hill—Plan	Do	2 – 1"	Do
	Poona	Sanvarawada Excavations			
1473	Do	*Detail of fountain with 196 jets*	Do	2 – 1"	Do
1474	Do	Detail of fountains near Jambul gate	Do	2 – 1"	Do
1475	Do	Detail of Delhi gate	Do	8 – 1"	Do
1476	Ravor (Indore State)	Siva temple—Plan	Do	1 – 1"	Do
1477	Sohagpur (Rewa State)	Virat Siva temple—Plan	Do	4 – 1"	Do
1478	Sholapur	Excavated temple in fort—Plan	Do	4 – 1"	Completed
1479	Tatta (Sind)	Jam Nizamud n's tomb—Plan	Do	4 – 1"	In progress
1480	Un (Indore)	Plan of Temples in village	Do	64 – 1"	Do

* 15 sheets of drawings which were in progress during 1919-1920 completed during this year

APPENDIX C.

List of Photographs taken by the Archæological Survey, Western Circle, during the year 1920 1921

Serial No	Size	Subject	Locality	District
5180	12 x 10	Malik Shaban's Roza G V from S W	Ahmedabad	Ahmedabad
5181	Full	Malik Shaban's inscription on slab	Do	Do
5182	Do	Babi's Hadwada view from S W	Do	Do
5183	12 x 10	Ahmadnagar fort King's seat	Ahmednagar fort	Ahmednagar
5184	Do	Ahmadnagar fort underground chamber showing stucco-work	Do	Do
5185	Do	Ahmadnagar fort palace used as Brigade headquarters view from S W	Do.	Do

BOMBAY PRESIDENCY—contd.

Serial No.	Size.	Subject.	Locality.	District.
5186	12 x 10	Ahmednagar fort, palace used as. Brigade headquarters, view from S. W.	Ahmednagar fort ...	Ahmednagar.
5187	Do. ...	Jain temple, view from North	Ghotan ...	Do.
5188	Full ...	Temple of Jatashankar, view from N. E.... ...	Do. ...	Do.
5189	Do. .	Temple of Jatashankar, view from S. E. ...	Do. ...	Do.
5190	Do. ...	Temple of Jatashankar, shrine door	Do. ...	Do.
5191	12 x 10 ...	Temple of Mahadeva, view from South	Do. ...	Do.
5192	Full .	Temple of Mahadeva, shrine door	Do. ..	Do.
5193	Do. ...	Temple of Mallikarjuna, view from S. E. ...	Do. ..	Do.
519 A	Do. ...	Dak Bungalow	Imampur ...	Do.
5194	12 x 10 ...	Temple of Nakti-ka Mahadeva, view from S. E. ...	Karjat ...	Do.
5195	Full ...	Temple of Nakti-ka Mahadeva, carvings on front chajja.	Do. ...	Do.
5196	Do. ...	Temple of Mahadeva to the east of the above, view from S. E.	Do. ...	Do.
5197	Do. ...	Temple of Siva, view from N. W.	Kokamthan ...	Do.
5198	Do. ...	Temple of Siva, enlarged view of sikhara, view from North.	Do. ...	Do.
5199	Do. ..	Temple of Siva, repairs in brick on north side ...	Do. ...	Do.
5200	Do. ...	Temple of Siva, ceiling of sabha mandapa ...	Do. ...	Do.
5201	Do. ...	Temple of Siva, image of Seshashayin in sabha mandapa.	Do. ...	Do.
5202	Do. ...	Temple of Koladeo, view from S. W.	Do. ...	Do.
5203	Do. ...	Inscription stone fixed on a bastion rear east gate of Parner village.	Parner ...	Do.
5204	Do. ...	Temple of Trimbakesvara, view from S. W. ...	Do. ...	Do.
5205	Do. .	Temple of Trimbakesvara, shrine door	Do. ...	Do.
5206	Do. ...	Entrance gateway of the village, view from S. E. ...	Velapur ...	Do.
5207	Do. ..	Temple of Ardhanarisvara, image in shrine ...	Do. ...	Do.
5208	Do. ...	Temple of Kamaseni, near tank, view from S. E. ...	Do. .	Do.
5209	Do. ..	Temple of Haranaresvar, view from S. E. ...	Do. ..	Do.
5210	Do. ...	Temple of Haranaresvar showing prickly piers to the S. E.	Do. ...	Do.
5211	Do. ...	Temple in the compound of Sarkar Wada, view from N. E.	Do. ...	Do.
5212	Do. ...	Temple in the compound of Sarkar Wada, view from N. W.	Do. ...	Do.
5213	12 x 10 ...	Begam's mahal, showing structure in dilapidated condition.	Ainapur ...	Bijapur.
5214	Full ...	Old temple of Devi, view from S. E.	Banshankari ...	Do.
5215	Do. ...	Old temple showing works of two different periods to the left hand side of the main entrance to Devi's temple.	Do. ..	Do.
5216	Do. ..	Temple of Narayanadeva, view from S. E. ..	Belur ...	Do.
5217	Do. ...	Temple of Narayanadeva, view from N. W. ...	Do. ...	Do.
5218	Do. ...	Temple of Narayanadeva, view from S. W. ..	Do. ...	Do.
5219	Do. ...	Temple of Narayanadeva, image in shrine ...	Do. ...	Do.
5220	Do. ...	Temple to the N. E. of Narayandeva temple, view from N. W.	Do. ...	Do.
5221	Do. ...	Temple of Kalikabhavani view, from N. W. ...	Bear ...	Do.
5222	Do. ...	Temple of Narayandeva, view from S. E. ...	Do. ..	Do.
5223	Do. ...	Temple of Ramesvar, view from S. E.	Do. ...	Do.
5224	Do. ...	Temple of Ramesvar, interior	Do. ...	Do.
5225	12 x 10 ...	Carved stones built in north side, city wall to the east of Fathe gate.	Bijapur ...	Do.
5226	Do. ...	Carved stones built in north side, city wall to the east of last one.	Do. ...	Do.
5227	Full ...	Champa mahal, view from S. E.	Do. ..	Do.
5228	Do. ...	Champa mahal, view from N. W. ...	Do. ...	Do.
5229	12 x 10 ...	Doorway to a bastion to the east of Landa Kasab before excavation g. v. from S. E.	Do. ...	Do.
5229A	Do. ...	Doorway to a bastion to the east of Landa Kasab after excavation g. v. from S. E.	Do. ...	Do.
5230	Do. ...	Doorway to a bastion to the east of Landa Kasab showing lintel of Hindu temple.	Do. ...	Do.
5231	Do. ...	Execution tree in the compound of Judge's bungalow the hollow trunk of which had recently been filled in with coal-tar and concrete.	Do. ...	Do.
5232	Do. ...	Jod-Gumbaz, showing modern additional works, view from S. W.	Do. ...	Do.
5233	Do. ...	Jod-Gumbaz, showing modern additional works, view from N. E.	Do. ...	Do.
5234	Full ...	Mosque No. 210 near Executive Engineer's bungalow, view from S. E.	Do. ...	Do.
5235	Do. ...	Mosque No. 210 near Executive Engineer's bungalow, view from N. W.	Do. ...	Do.
5236	12 x 10 ..	Tabut burj to the east of Fathe gate, view from south.	Do. ...	Do.
5237	Full ...	Upli burj, view from S. W.	Do. ...	Do.
5238	Do. ...	Jain temple converted into Hindu temple, view from S. E.	Hallur ...	Do.
5239	Do. ...	Jain temple converted into Hindu temple, top chamber.	Do. ...	Do.
5240	Do. ...	Temple of Basavana, view from N. E.	Do. ...	Do.
5241	Do. ...	Temple of Basavana, shrine door	Do. ...	Do.
5242	Do. ...	Jami masjid, south gate, view from South ...	Broach ...	Broach.
5243	Do. ...	Jami masjid, west door of north gate, view from N. W.	Do. ...	Do.

BOMBAY PRESIDENCY—contd

Serial No	S ze	Subject	Local ty	District.
5244	Full	Jamı masjıd ıron g rder frames supportıng stone	Broach	Broach
5245	Do		Belgaum Fort	Belgaum
5246	Do	r w th door	Do	Do
5247	Do	Jain temple No II p llar ın hall	Do	Do
5248	Do	Masj d v ew from S E	Do	Do
5249	Do	Old temple ın fort v ew from S E	Bankapur	Dharwar
5250	Do	Do view from S W	Do	Do
5251	Do	Do v ew from S E	Do	Do
5252	Do	Do v ew from N E	Do	Do
5253	Do	Temple of Dodda Basavana v ew from S E	Dambal	Do
5254	Do	Do v ew from S W	Do	Do
5255	Do	Do view from N E	Do	Do
5256	Do	Temple of Nandi ın front of	Do	Do
5257	Do	Temple of Somesvara v ew of S khara	Haralhallı	Do
5258	Do	Do another v ew	Do	Do
5259	Do	Do small temples near by	Do	Do
5260	Do	Do back view after repairs v ew from north	Do	Do
5261	Do	Do show ng cracked chajja and *mandapa* v ew from S E	Do	Do
5262	Do	Do showing cracked chajja and mandapa view from N E	Do	Do
5263	Do		Haver	Do
5264	Do		Do	Do
5265	Do	W	Ranebennur	Do
5266	Do	Bhıma g v from N W	Begampur	Mals ras
5267	Do	Do from interior show ng the tomb gateway and two dalans ın two plates	Do	Do
5268	Do	Do vie v from east show ng modern huts built aga nst the Kotla	Do	Do
5268A	Do	Do view from S E	Do	Do
5269	Do	Do v ew from south	Do	Do
5270	Do		Do	Do
5271	Do		Chakan	Poona
5272	Do		Fulgaon	Do
5273	Do		Do	Do
5273A	Do		Do	Do
5274	Do		Junnar	Do
5275	Do		Do	Do
5276	Do		Do	Do
5277	Do		Do	Do
5278	Do.	Masjıd to the N E of the Dak Bungalow view from S E	Do	Do
5279	Do	Shivnerı fort gate No I from S E	Do	Do
5280	Do	Do entrance gate to Shıvabaı s temple view from N E	Do	Do
5281	Do	Do Shıvabaı s temple view from S W	Do	Do
5282	Do	Do d lap dated part of fort wall near gate No III from S W	Do	Do
5283	Do	Do Afzalkhan s tomb v ew from S E	Do	Do
5284	Do	Do arch on well	Do	Do
5285	Do			Do
5286	Do			Do
5287	Do			Do
5288	Do			Do
5289	Do	Do view from S E	Do	Do
5290	Do	Do v ew from north	Do	Do
5291	Do	Old dam over a Nala	Do	Do
5292	Do	Do enlarged v ew (n two plates)	Do	Do
5293	Do	Do enlarged v ew (another negative)	Do	Do
5294	12 x 10	Sanıvara Wada before excavation s te to the east of Cıv l Courts	Poona C'ty	Do
5295	Do	Do. ınner garden western s de	Do	Do
5296	Do	Do ınner garden v ew from north	Do	Do
5297	Do	Do v ew from Delhi gate	Do	Do
5298	Do	Do system of cisterns n N E corner	Do	Do
5299	Do	Do deep c stern	Do	Do
5300	Half	Do fort wall south s de west corner	Do	Do
5301	Do.		Do	Do
5302	Full		Tulapur	Do
5303	Do		Do.	Do
5304	Do		Do	Do
5305	Do.		Do.	Do
5306	Do		Do	Do
5307	Do		Champaner	Panch Mahals
5308	Do		Do	Do
5309	Do		Do	Do
5310	Do		Do	Do
5311	Do		Do	Do
5312	Do		Do	Do

BOMBAY PRESIDENCY—contd.

Serial No.	Size	Subject.	Locality	District.
5313	Full	Kabutarkhana pavilion, view from N. E. ..	Champaner	Panch Mahals
5314	Do	. Kamani masjid, before repairs, view from east ..	Do	Do
5315	D	.. Do before repairs, interior ...	Do	Do.
5316	Do	... Do. before repairs, view from S. W. ..	Do	Do
5317	Do	... Do before repairs, view from N. E. ..	Do	Do
5318	Do.	... Khajuri masjid, view from S. E. ..	Do	Do.
5319	Do	. Do view from S. W. . ..	Do	Do
5320	Do	Do view from N. W. ...	Do	Do
5321	D	. Lila gumbaz, after repairs, view from N. E. .	Do	Do
5322	Do.	... Do. after repairs, view from S. W. ...	Do	Do
5323	Do	.. Two arched openings of the culvert across Vishvamitri, view from S. E.	Do	Do
5324	Do	... Jharokha on the bastion wall of the Halol gate of the citadel, view from S. W.	Do	Do
5325	Do	Atak gate, big bastion, view from S. W.	Pavagadh	Do
5326	Do	. Do big bastion, north entrance . ..	Do	Do
5327	Do	. Do big bastion, south entrance .. .	Do	Do.
5328	Do	. Do big bastion, two storied cell inside ..	Do	Do
5329	Do	Do cell to the S. E. of south entrance . .	Do	Do
5330	Do.	Moat, view from S. W. . .	Do	Do
5331	Do	.. Patai Raval's palace, main entrance, view from N. W.	Do	Do.
5332	Do	. Patai Raval's palace, granary showing pillars, [illegible] view from west.	Do	Do.
5332A	Do.	... Navlakha Kotha (granary) view from N. E. .	Do	Do
5333	Do	. Temple of Siva, Nandi in front, view from S. E. ..	Dhom	Satara.
5334	Do	Do Nandi in front, view from N. E.	Do	Do
5335	12 × 10	. Temple of Mallikarjuna, pillar in sabhamandapa	Sholapur City	Sholapur.
5336	Full	.. Fort wall balcony after repairs ..	Sholapur Fort	Do
5337	12 × 10	Temple, after excavation showing secret chamber view from east	Do	Do
5338	Do.	. Temple, after excavation, showing secret chamber enlarged view	Do	Do
5339	Do.	... Temple, after excavation, view from N. W. corner ..	Do	Do
5340	Do	Temple, after excavation water channel leading outside the fort wall view from north	Do	Do
5341	Do	.. Municipal office front view	Surat	Surat.
5341A	Do	.. Do interior ...	Do	Do
5342	Full	Mirza Sami's rauza view from S. W. ...	Do	Do.

SIND

Serial No.	Size	Subject.	Locality	District.
5343	Full	... Ghulam Nabi Kalhora's tomb, showing new paving ..	Hyderabad	Hyderabad.
5344	Do	... Karachi museum marble pedestal of Jain image .	Karachi	Karachi
5345	Do.	.. Karachi museum top of back slab of a Jain image ...	Do	Do
5346	Do	... Dabgir mosque view from S. W.	Tatta	Do
5347	Do	... Do. view from N. E.	Do	Do
5348	Do	.. Do top of terraced roof . ..	Do	Do
5349	Do	.. Nawab Isa Khan's tomb, view from N. W. ..	Do	Do
5350	Do	... Do. view from N. E. ...	Do	Do
5351	Do	... Do. north wing enclosure, view from S. E.	Do	Do
5352	Do.	.. Do. south wing enclosure, view from N. W.	Do	Do.
5353	Do.	... Sardar Baki's tomb, view from east . ..	Do.	Do
5354	Do	... Do view from N. E.	Do	Do
5355	Do.	... Tomb near Nawab Amir Khalil Khan's tomb view from N. E.	Do	Do.
5356	Do	... Do. do. view from S. W.	Do.	Do.
5357	Do.	... Tomb south of Mirza Isa Khan's front of entrance door	Do	Do.
5358	Do.	... Do. do back of entrance door.	Do.	Do.
5359	Do.	... Do. do. central mihrab ...	Do.	Do.
5360	12 × 10	... Stupa No. I view from south	Dhamraho-jo-Daro.	Larkhana.
5361	Full	... Stupa No. I view from S. W.	Do	Do.
5362	12 × 10	... Stupa No. II view from S. W.	Do	Do
5363	Do.	... Old site of village, view from N. W.	Do	Do
5364	Full	... Jumma masjid front view	Khudabad	Western-Nara.
5365	Do.	... Jumma masjid arches outside to the east ...	Do.	Do
5366	Do.	... Masjid attached to Yar-Mohammad's tomb, view from S. E.	Do.	Do.
5367	Do.	... Masjid attached to Yar-Mohammad's tomb, top of dome.	Do	Do.

RAJPUTANA.

Serial No.	Size	Subject.	Locality	District.
5368	Full	... Jain image I, found underground in Naroli village while excavating foundation of a house.	Bayana	Bharatpur.
5369	Do.	... Do. II, Do. do. ...	Do.	Do.
5370	Do.	... Do. III, Do. do. ...	Do.	Do
5371	Do.	... Do. IV, Do. do. ...	Do.	Do.
5372	Do.	.. Do V, Do. do. ...	Do.	Do.
5373	Do.	... Do VI, Do. do. ...	Do.	Do.
5374	Do.	.. Do. VII, Do. do ...	Do.	Do.
5375	Do.	... Do. VIII, Do. do. ...	Do.	Do.
5376	Do.	... Do. IX, Do. do. ...	Do	Do.

Rajputana and Central India

Serial No	Size	Subject	Locality	District
5377	Full	Jain image X found underground in Narol village while excavating foundation of a house	Byana	Bharatpur
5378	12×10	Ukha masjid torana inside front gateway view from north	Do	Do
5379	Do	Do torana inside front gateway enlarged view	Do	Do
5380	Full		Satwas	Do
5381	Do		Do	Do
5382	Do		Do	Do
5383	Do		Do	Do
5384	Do		Do	Do.
5385	Do		Do	Do
5386	Do		Do	Do
5387	Do		Do	Do
5388	Do	Temple of Bisaldeva view from S W	Bisalpur	Jaipur
5389	Do	Do view from S E	Do	Do
5390	Do	Temple of Gopinath view from S E	Sarwar	Do
5391	Do	Do view from south	Do	Do
5392	Do	Temple of Siva G V from east	Caod	Do
5393	Do	Museum terracotta No B 8 B 7 from Badopal Rangmahal	Bikaner	Bikaner
5394	Do	Do do No B 3 from do	Do	Do
5395	Do	Do do No B 9 from do	Do	Do
5396	Do	Do do No B 1 from do	Do	Do
5397	Full	Do do No B 2 from do	Do	Do
5398	Do	Do do No B 4 from do	Do	Do
5399	Do	Do do No B 5 from do	Do	Do
5400	Do	Do do No B 6 from do	Do	Do
5401	Do	Do do No B 10 from do	Do	Do
5402	Do	Do do No B 12 from Suratgarh	Do	Do
5403	Do	Do do No B 13 from do	Do	Do
5404	Do	Do do No B 14 from do	Do	Do
5405	Do	Do do No B 15 from do	Do	Do
5406	Do	Do do No B 16 from do	Do	Do
5407	Do	Do do No B 30 from do	Do	Do
5408	Do	Do do No B 201 from Buda	Do	Do
5409	Do	Do do No B 203 from Buda	Do.	Do
5410	Do	Do do No B 206 and 319 from Buda	Do	Do
5411	Do	Do do No B 400 from Pir-sultan ki thed	Do	Do
5412	Do	Do do No B 403 from do	Do	Do
5413	Do	Do do No B 404 from do	Do	Do
5414	Do	Do do No B 405 from do	Do	Do
5415	Do	Do do No 36 found at Kalibanga	Do	Do
5416	Do	Do do No 37 found at do	Do	Do
5417	Do	Do do No 38 found at do	Do	Do
5418	Do	Do do No 39 found at do	Do-	Do
5419	Do	Do do found at do	Do	Do
5420	Do	Fort g v from N W	Hanumangadh	Do
5421	Do	In fort, terracotta pedestal	Do	Do
5422	Do	In fort part of a stone door frame	Do	Do
5423	Do	In fort Siva linga	Do	Do

Central India

5424	Full	Juma masjid view from S E	Sarangpur	Devas
5425	Do	Do entrance gate view from east	Do	Do
5426	12×10	Lal Hajira view from S W	Do.	Do
5427	Do	Do view from S E	Do	Do
5428	Do	Pahalwan ki Gumbaz view from S W	Do	Do
5429	Full	Pir Zain ki Bhatt view from S E	Do.	Do
5430	12×10	Pir Masum ki Gumbaz view from S E	Do	Do
5431	Do	Rupamati's tomb view from S E	Do	Do
5432	Full	Jain image lying on hill	Bijawara	Indore State
5433	Do	Do lying on hill another	Do	Do
5434	Do	Fragment lying on hill	Do	Do
5435	Do	Temple of Mahadeva view from west	Do	Do
5436	12×10	Old temple on hill view from N W	Nemawar	Do
5437	Do	Do view from S E	Do	Do
5438	Full	Do shrine door	Do.	Do
5439	Do	Do carved images from south side	Do	Do
5440	12×10	Temple of Siddhanath Mahadeva view from S W	Do	Do.
5441	Do	Do do view from S W	Do	Do
5442	Do	Do do view from S E.	Do	Do
5443	Do	Do do ceiling of mandapa	Do	Do
5444	Do	Do. do shrine door	Do	Do
5445	Do	Do do carved image from north side.	Do.	Do.

Serial No.	Size.	Subject.	Locality.	District.
5446	12 x 10 ...	Temple of Siddhanath Mahadeva, south side entrance of mandapa.	Nemawar ...	Indore State.
5447	Full ...	Do. do. image in east side niche.	Do ...	Do.
5448	Do. ...	Do. do. image in south side niche.	Do. ...	Do.
5449	Do ...	Do do. image in north side niche.	Do. ...	Do.
5450	Do. ...	Do do image in north side niche.	Do ...	Do.
5451	Do. ...	Do. do. image in north side niche.	Do ...	Do.
5452	Do. ...	Do. do. jali work ...	Do ...	Do.
5453	Do. ...	Do. do. jali work another ...	Do. ...	Do
5454	Do. ...	Do. do. jali work third ...	Do. ...	Do.
5455	Do ...	Do. do. carved lintel of mandapa.	Do. ...	Do.
5456	Do ...	Do do. basement of south side porch.	Do. ...	Do.
5457	Do. ...	Do. do. carved pillar of mandapa	Do ...	Do.
5458	Do. ...	Temple of Siva, view from N. E. ...	Rajor ...	Do.
5459	Do ...	Do. sculptures in ...	Do. ...	Do.
5460	Do. ...	Jumma masjid, view from S. W. ...	Satwas ...	Do.
5461	12 x 10 ...	Temple of Jogesvara Mahadeva, images lying in ...	Sundarsi ...	Do.
5462	Do ...	Temple of Mahakalesvara, view from S. W ...	Do. ...	Do.
5463	Do. ...	Do shrine door ...	Do. ...	Do.
5464	Do. ...	Do. basement of pillar lying near by.	Do. ...	Do.
5465	Do. ...	Temple of Chaturbhuja, view from east ...	Deogun ...	Jaso State.
5466	Do. ...	Do. view from south ...	Do. ...	Do.
5467	Do. ...	Do. shrine door ...	Do. ...	Do.
5468	Full ...	Temple of Ashtadasabhuja devi, view from N. E. ...	Bharjuna ...	Nagod State
5469	Do ...	Do. do. image in shrine ..	Do ...	Do.
5470	Do. ...	Do. do. sculpture lying in front of.	Do. ...	Do.
5471	Do. ...	Do. do image of Chaturbhuja lying in front of.	Do. ...	Do.
5472	12 x 10 ...	Temple of Siva, after excavation, general view from S. E.	Bhumrah ..	Do.
5473	Do. .	Temple of Siva, after excavation, general view of mandap from N. E.	Do. ..	Do.
5474	Full ...	Do. after excavation view from S. W. ..	Do. ...	Do.
5475	12 x 10 ...	Do. Sivalinga in shrine ...	Do. ...	Do.
5476	Full ...	Do Central boss of shrine door ...	Do. ..	Do.
5477	Do. ...	Do. medallion of Mahishasuramardini...	Do. ..	Do.
5478	Do. ...	Do. medallion of Ganesa ...	Do. ...	Do.
5479	12 x 10 ...	Do. image of Ganesa, front view ...	Do. ..	Do.
5480	Full ...	Do. image of Ganesa back view ...	Do. ...	Do.
5481	Do. ...	Do. medallion of Surya ...	Do. ...	Do.
5482	Do. ...	Do. medallion of Kartikeya ...	Do. ...	Do.
5483	Do. ...	Do. medallion of Brahma ...	Do. ...	Do.
5484	Do. ...	Do. medallion of attendant of Siva ...	Do. ...	Do.
5485	Do. ...	Do. medallion of attendant of Siva, another one.	Do. ...	Do.
5486	Do. ...	Do. medallion of Kuvera ...	Do. ..	Do.
5487	Do. ...	Do. medallion of Yama ...	Do. ...	Do.
5488	Do. ...	Do. gargoyle ...	Do. ...	Do.
5489	Do. ...	Do. gana and a fragment of an image.	Do. ...	Do.
5490	Do. ...	Do. fragment of a lintel ...	Do. ...	Do.
5491	Do. ...	Do. fragment of lintel, another view ...	Do. ...	Do.
5492	Do. ...	Do. door jamb with arabesque work ...	Do. ...	Do.
5493	12 x 10 ...	Do. Vasuva or Indra ...	Do. ...	Do.
5494	Do. ...	Do. lintel No. I ...	Do. ...	Do.
5495	Do. ...	Do. lintel No. II ...	Do. ...	Do.
5496	Do. ...	Do. lintel No. III ...	Do ..	Do.
5497	Do. ...	Do. lintel No. IV ...	Do. ...	Do.
5498	Do. ...	Do. lintel No. V ...	Do. ...	Do.
5499	Do. ...	Do. lintel No. VI ...	Do. ..	Do.
5500	Do. ...	Do. lintel No. VII ...	Do. ..	Do
5502	Do. ...	Do. door jamb of main temple ...	Do. ...	Do.
5503	Do. ...	Do. panel and lintel with arabesque work.	Do. ...	Do.
5504	Do. ...	Do. panel and lintel with arabesque work, another one.	Do. ...	Do.
5505	Do. ..	Do. panel with arabesque work ...	Do. ...	Do.
5506	Do. ...	Do. fragment of pillars ...	Do. ...	Do.
5507	Do. ...	Do. fragment of pillars, another ...	Do. ...	Do.
5508	Do. ...	Do. pillars ...	Do. ...	Do.
5509	Do. ...	Do. door jamb ...	Do. ...	Do.
5510	Do. ...	Do. view from S. W. ...	Shankargarh ...	Do.
5511	Full ...	Haji Wali Shah's tomb, view from S. W. ..	Bihar ...	Narsingarh State

CENTRAL INDIA—contd

Ser al No	S ze	Subject	Local ty	D strict
5512	Full	Haj Wali Shah s tomb v ew from south	B har	Nars ngarh State
5513	Do	Do carved p llars	Do	Do
5514	12 x 10	Sola Khamba view from west	Do	Do
5515	Do	Do v ew from S W	Do	Do
5516	Do	Temples of Karna G V from east	Amarkantak	Rewa State
5517	Do	Do No I v ew from south	Do	Do
5518	Do	Do No II shr ne door	Do	Do
5519	Do	Do No III v ew from north	Do	Do
5520	Do	Temple of Machchhendranath v ew from N W	Do	Do
5521	Do	Temple of Keshavnarayana and Machchhendranath v ew from N E	Do	Do
5522	Full	[illegible]	Do	Do
5523	12 x 10		Do	Do
5524	Full		Do	Do
5525	Do		Do	Do
5526	Do		Do	Do
5527	12 x 10		Do	Do
5528	Do	[illegible]	Ama patan	Do
5529	Do	Temple of Mahadeva v ew from S E	Baijnath	Do
5530	Do	Temple of Mahadeva shrine door	Do	Do
5531	Do	Temple of Mahadeva l on n front of	Do	Do
5532	Do	Mo astery view from N W	Chandrehe	Do
5533	Do	Do porch v ew f om nor h	Do	Do
5534	Do	Do nterior door of a cell	Do	Do
5535	Full	Do top of a door of cell	Do	Do
5536	Do	Do Gargoyle	Do	Do
5537	Do	Do door of a cell	Do	Do
5538	12 x 10	[illegible]	Do	Do
5539	Do		Do	Do
5540	Full		Deotalao	Do
5541	Do		Do	Do
5542	Do		Dudh a	Do
5543	Do		Do	Do
5544	Do		Do	Do
5545	Do		Do	Do
5546	12 x 10		Gurgi Masaum	Do
5547	Do		Do	Do
5548	Do		Do	Do
5549	Do	[illegible] age o Du ga y g ear by	Do	Do
5550	Full	Image of Kal in v llage	Do	Do
5551	Do	Old f rt wall from east	Do	Do
5552	12 x 10	[illegible]	[illegible]	Do
5553	Do			Do
5554	Do			Do
5555	Do	east		Do
5556	Do	Do enlarged v ew	Do	Do
5557	Do	Do v ew from N E	Do	Do
5558	Do	Do v ew from S E	Do	Do
5559	Do	Do v ew from west	Do	Do
5560	Do	Do enlarged v ew	Do	Do
5561	Do	Do v ew from S W	Do	Do
5562	Do	Do view from N W	Do	Do
5563	Do	Gun n art llery park	Rewa	Do
5564	Do	Temple of Ba rat v ew from S E	Sohagpur	Do
5565	Do	Do v ew from south	Do	Do
5566	Do	Do shr ne door	Do	Do.
5567	Full	Do ce l ng of mandapa	Do	Do
5568	Do	Do dado of south s de balcony	Do	Do.
5569	12 x 10	Do S va danc ng n a niche at the back of	Do	Do
5570	Do	Do deta ls cf garbhagr ha	Do	Do
5571	Full	Do deta ls of garbhagr ha another	Do	Do
5572	Do	Do image of Haraparvat in mandapa	Do	Do
5573	Do	Gadh entrance gate	Do	Do
5574	Do	Do entrance gate east compound wall mage of Garuda	Do	Do
5575	Do	Do Ja n image	Do	Do
5576	12 x 10	Do slab of Krishnal la	Do	Do
5577	Do	Do slab of Krishnal la	Do	Do
5578	Full	Do north compound wall from ins de image of V shnu	Do	Do
5579	Do	Do varandah north face slab of Krishnal la.	Do	Do
5580	Do.	Do east wall from ins de inscr bed image of Devi	Do	Do

APPENDIX D.

List of inscriptions copied during the year 1920-21.

Serial No.	Locality.	[illegible]	Date.
		Hindu and Buddhist Inscriptions	
[illegible]	[illegible]	[illegible]	V. S. [illegible]
[illegible]	[illegible] (Rewa State)	[illegible]	[illegible]
[illegible]	Do.	Do.	——
[illegible]	Do.	[illegible]	——
[illegible]	[illegible]	[illegible]	——
[illegible]	Do.	Do.	——
[illegible]	[illegible]	[illegible]	——
[illegible]	[illegible]	[illegible]	V. S. [illegible]
[illegible]	Do.	Do.	V. S. [illegible]
[illegible]	[illegible]	[illegible]	——
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	Do.	Do. [illegible]	Do.
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	V. S. [illegible]
[illegible]	Do.	[illegible]	V. S. [illegible]
[illegible]	[illegible]	[illegible]	V. S. [illegible]
[illegible]	[illegible]	[illegible]	——
[illegible]	Do.	[illegible]	——
[illegible]	Do.	Do.	——
[illegible]	Do.	[illegible]	——
[illegible]	Do.	Do.	——
[illegible]	Do.	Do.	——
[illegible]	Do.	Do.	——
[illegible]	Do.	[illegible]	——
[illegible]	[illegible]	[illegible]	V. S. [illegible]
[illegible]	Do.	Do. [illegible]	V. S. [illegible]
[illegible]	Do.	Do. [illegible]	——
[illegible]	Do.	Do.	——
[illegible]	Do.	Do.	——
[illegible]	Do.	Do.	——
[illegible]	Do.	Do.	——
[illegible]	[illegible]	[illegible]	V. S. [illegible]
[illegible]	[illegible]	[illegible]	——
[illegible]	Do.	[illegible]	[illegible] year [illegible]
[illegible]	Do.	[illegible]	
[illegible]	Do.	[illegible]	[illegible] year [illegible]
[illegible]	Rewa	[illegible]	A. H. [illegible] and Saka [illegible]
[illegible]	[illegible]	[illegible]	——
[illegible]	Do.	[illegible]	
[illegible]	Do.	[illegible]	——
[illegible]	[illegible]	[illegible]	——
[illegible]	Do.	[illegible]	
[illegible]	[illegible]	[illegible]	
[illegible]	Do.	[illegible]	
		Muhammadan Inscriptions	
[illegible]	[illegible] State)	On the gate [illegible]	A. H. 844.
[illegible]	Do.	Do. [illegible]	Do.
[illegible]	[illegible] ...	On a slab [illegible] central mihrab in the Jama Masjid	A. H. 1078 and 1180.
[illegible]	Do. ...	On a slab over a gate of the old Jama masjid	A. H. 1155.
[illegible]	Rewa	On a gun lying in [illegible] camp	A. H. 930 (or 919)
[illegible]	Surat	On the [illegible] gate of Mirza Shami's Masjid.	——
[illegible]	Do.	On a [illegible] slab near Armenian tomb	A. D. 1805.

APPENDIX E.

Annual Expenditure of Survey.

	Rs.	a.	p.	Rs.	a.	p.
Salaries—						
Superintendent	6,552	4	6			
Assistant Superintendent	2,944	0	2			
Establishment	6,019	9	8			
				15,515	14	4
Allowances—						
Travelling allowances						
Superintendent	16,084	15	0			
Assistant Superintendent	3,531	10	6			
Establishment	15,459	1	7			
Grain compensation	......					
Temporary and Provisional allowances ...	2,211	10	3			
				37,287	5	4*

* This amount includes Rs. 12,270-4-6 for bills for 1919-1920 cashed in 1920-1921.

	Rs a p	Rs a p
Supplies and Services—		
Excavations	353 6 0	
Photography and photo materials	2,245 3 6	
Purchase and repair of tents		
		2 508 9 6
Contingencies—		
Purchase of stationery	154 4 0	
Purchase of books and newspaper	801 7 1	
Liveries to peons	117 15 0	
Rents rates and taxes		
Postage and telegram charges	937 5 0	
Conveyance of office kit	8 788 14 9	
Purchase and repair of furniture	2 617 15 0	
Miscellaneous	1 500 2 6	
		17,516 8 10*
Grand Total		72 918 6 0

* This amount includes Rs 5 609 0 0 for bills for 1919 1920 cashed in 1920 1921

APPENDIX F.

Antiquities acquired by different museums

Prince of Wales Museum Bombay

Two thousand two hundred and sixteen coins were added to the collection of coins in the cabinet of the Prince of Wales Museum of Western India, Bombay, during the year under review of which 56 were gold, one thousand four hundred and eighty eight silver and six hundred and seventy two copper The following is the list of these coins

List of coins acquired for the Prince of Wales Museum of Western India, Bombay during 1920 1921

Dynasty	Number of coins		
	Gold	Silver	Copper and other metals
Non Muhammadan coins			
Greek Kings of Bactria and India		1	3
Indo-Scythian			6
Indo-Parthian			9
Kushan			12
Kshatrapa		190	5
Traikutaka		1	
Gupta and Valabhi	9	59	8
Punchmarked		32	1
Mediæval—			
Indo Sassanian		11	
North India			57
Rajputana		12	4
Native States—			
Cutch and Kathiawar	1	17	6
Baroda		15	
Miscellaneous		3	8
South Indian—			
Yadavas of Devagiri			1
Yadavas of Dwarsamudra			1
Miscellaneous	1	5	7
Mysore		1	11
Ceylon		2	
Indo European		1	17
Miscellaneous	2		9
Foreign		1	2
Total	13	362	167

Dynasty.	Gold.	Silver.	Copper and other metals.
Muhammadan coins.			
Sultans of Delhi	1	35	84
Do. of Gujarat	4	41	54
Do. of Bengal	...	3	...
Do. of Jaunpur	...	...	115
Do. of Malwa	...	1	16
Mughal	16	932	103
Durrani	..	56	11
Bahmani	...	2	35
Adilshahi	...	10	41
Nawabs of Awadh	...	21	...
Foreign	..	1	25
Persia	...	15	...
Sultans of Turkey	22	...	...
Miscellaneous	...	9	21
Total ...	43	1,126	505
Grand Total ...	56	1,488	672
In All ...		2,216	

Bijapur Museum.

Three hundred and fifty-seven coins were added to the Cabinet of Bijapur Museum during the year 1920-1921 of which fourteen were of gold, thirty-nine silver and three hundred and four copper. The following is the detailed list of these coins:—

Dynasty.	Number of coins.		
	Gold.	Silver.	Copper and other metals.
Non-Muhammadan coins.			
1. Kshatrapa	...	15	...
2. Native States	...	...	1
3. Mysore	...	...	16
4. Vijayanagar	7	...	...
5. Indo-European	...	...	3
6. Miscellaneous	...	5	3
Total ...	7	20	23
Muhammadan coins.			
1. Sultans of Delhi	...	...	4
2. Mughal	7	19	93
3. Bahmini	...	...	37
4. Adilshahi	...	...	140
5. Nizamshahi	...	...	7
Total ...	7	19	281
Grand Total ...	14	39	304
In All ...		357	

List of new antiquities other than coins added to the Bijapur Museum during the year 1920-1921

Nos	List of antiquities
1	Old gold gilt and blue coloured small Quran
2	Do some chapters of large Qurans
3	Do small Quran
4	Do Matla ul anwar its pages are torn and with pictures in the end
5	Do small half Quran
6	Green china bowl edge broken
7	A large copper plate with Persian Inscription on its back and carved fishes and peacocks on it
8	A large Bidri Hukka with silver ornamentations
9	A brass Astava with golden ornamentations
10	Tafser i Muahib
11	Two small blue and white china bowls
12	Two small black and white china bowls
13	Small blue and white china bowl
14	Small copper gindi
15	Large Quran
16	Six small Arabic books (name unknown)
17	Ten small Persian books (name unknown)
18	Old Sanad
19	[illegible]
20	
21	
22	
23	Bidri small plate with bowl
24	Old large copper bowl
25	Old blue and white china plate
26	Two old blue and white small china bowls
27	Small red green and white coloured saucer
28	Old Sanad of Aurangzeb
29	Old coloured small Quran
30	Seven old iron bridles
31	Old wooden part of Guitar
32	[illegible]
33	
34	
35	
36	
37	
38	
39	
40	
41	Six blue and white small china plate
42	Blue green pink, orange and white large china bowl
43	Black red green purple orange and white china bowl
44	Blue, green pink, purple orange gold and white china tea pot (lid and handle broken)
45	[illegible]
46	
47	ver ornamentations
48	
49	
50	
51	Small Bidri plate with little silver ornamentations
52	[illegible]
53	
54	
[illegible]	
56	Small copper plate with inscription on the three corners
57	Brass Astava with ornamentations
58	Old sword (edge broken)
59	Old shield
60	Handle of Pata (a kind of sword)
61	Small copper bowl with Arabic inscriptions inside

Nos.	List of antiquities.
62	One small and one big Persian inscription.
63	Golden gilt and blue coloured page and some pages of Hakim-i-khakani.
64	Small copper bowl with Arabic inscriptions inside.
65	Old Canarese inscription from Bansankari temple.
66	Nut-cracker with two figures (leg broken).
67	Durri Maknun-i-Intakhab-i-Masnawi.
68	Risala Nakshbandia, risala Ghauthiya and fourth part of Jawahir Khamsa all in one binding.
69	Chain armour.
70	Chain helmet.
71	Dastan of Amir Hamye.
72	Story of Bhojraj.
73	Nisab-us-sabian.
74	Insha-i-Khalifa.
75	Kitab-i-Musammi.
76	Kitab-i-Kifaya.
77	Small copper gindi.
78	Small china lid.
79	Ginger jar.
80	Brass image of Birbhadra on brass horse back.
81	Nut-cracker.
82	Map of Tajapur and Arkot.
83	Blue, green, pink, orange and white big china plate broken.
84	Large blue and white china plate (some part broken).
85	Two blue black, green, pink, golden and white small china plates (edge broken).
86	Three blue, black and white china saucers.
87	Two small blue and white china saucers.
88	Small blue black and white china saucer.
89	Large blue and white china saucer.
90	Three blue and white china ginger jars.
91	Black, green, pink, orange and white china bowl with lid (its edge broken).
92	Green china bowl.
93	Small blue and white china gindi (its top broken).
94	Blue and white small china kuja (mouth broken).
95	Four arrows.
96	Big dagger.
97	Old Persian and Arabic book.
98	Big brass cosmetic box like *Turaya*.
99	Brass lotus.
100	Porcelain china jar.
101	Black, orange, blue and white china plate with Arabic verse in golden letters on its inner part.
102	Blue and white china plate.
103	Slight yellow and green small stone bowl.
104	Small zink plate with Arabic verses on its inner part.
105	Small yellow china saucer with dragons on its inner part edge broken.
106	Bidri plate with disappeared silver ornamentations.
107	Do. do. do.
108	Brass perforated round box without lid.
109	Bidri incense with stand.
110	Bidri Hukka with silver ornamentations.
111	Lower part of blue and white china jar.
112	Small medicine mortar.
113	Bidri Hukka without silver ornamentation.
114	Brass Hukka.
115	Flower china stand.
116	Blue and white china bowl.
117	Blue and white small china plate with blue bunglow picture on its inner part.
118	Brass Hukka.
119	Brass Hukka (without bottom).
120	Bidri Hukka with silver ornamentations.
121	Bidri plate with silver ornamentations.
122	Big earthen jar, bottom broken.
123	Papiermache scent box.
124	Copper bowl with some Persian inscription on its upper part
125	Brass small chilamchi.
126	Papiermache plate.

Nos	List of antiquities
127	China bowl broken but joined
128	Do very small
129	Twenty six Sanads
130	One fan
131	Five old iron locks
132	A bunch of 15 old keys
133	Big earthen jar
134	Ginger jar
135	Old iron bridle
136	Brass smoking pipe (tinned)

The undernoted statements were received from the Secretary to the Agent to the Governor General, Rajputana, in the Public Works Department

Rajputana Museum, Ajmer

List of antiquities deposited in the Rajputana Museum, Ajmer, during 1920-1921

1 A stone inscription (1′ 3¼″ × 1′ 2½″) dated Samvat 887 (A D 830)
2 A part of an ornamental pillar (11′ × 6¼′)
3 A piece of an inscription belonging to some Siva temple, ninth or tenth century A D (9¼″ × 7½′)
4 A pillar with four seated Jain images on its four sides (3′ × 11¼′)
5 A pedestal of Jain image (3′ 1½″ × 1′)
6 A portrait of Maharaj Gajasingh
7 A portrait of Raja Birbal
8 A portrait of a Rajput chief seated with female attendants

List of coins received in the Rajputana Museum, Ajmer, during 1920-1921

1 One silver coin of Shah Alam II
2 One silver coin of Muhammad Shah
3 One gold coin bearing the inscription Kidar
4 One copper coin

Sardar Museum, Jodhpur

Statement of antiquities added to the Sardar Museum from 30th September 1920 to 31st March 1921

Coins found at Sambhar in Marwar and kept in Coin Cabinet
Bigger type Gadhiya silver—50
Smaller type Gadhiya silver—100
Coins purchased for Museum Coin Cabinet
Indo Parthian silver coins—28

Coin of Guilelmus II Imperator	1	Silver
Coin of Isphahan (Hijri 1331)	1	do
Coin of Isphahan (Hijri 1324)	1	do
Coin of Madina Sharif	1	do

Coins Presented by Bombay Branch Royal Asiatic Society

Mohammad	Silver	7
Akbar	do	1
Timurshah Durani	do	1
Gadhiya	do	1
Khalifa of Arabia	Copper	1

Coins presented by the Superintendent, Government Museum, Egmore, Madras.

Ram Raya fanam Variety No 1 Gold	1
Do do No 2 do	1
Viraraya fanam do	1
Half Pagoda of Devaraya of Vijayanagar, Gold	1

Coins selected for distribution among other institutions

Bigger type Gadhiya Silver found at Sambhar in Marwar ...	29
Small type Gadhiya Silver found at Sambhar in Marwar ..	61

Coins selected for sale at 0-14 0 each

Smaller type Gadhiya Silver found at Sambhar in Marwar .	400

Antiquities added to the Museum

Presented by P C Nahar, M A, B L, Calcutta

Clay figures and stamped seals found at Nalanda Bihar ..	6

Presented by the Indian Museum, Calcutta

Sculptures from Magadha remains of Budhist Stupa, etc ...	14
Sculptures of Buddha, etc, from Gandhara	19
Ancient bricks, potteries, etc, and plaster casts .	18

War trophies presented by the Government.

Sword bayonets ... 2.
Scabbard bayonets ... 2.
Pistols ... 2.

The following acquisitions were added to the King Edward Museum, Bhopal, and Sanchi Museum during the year as supplied by the Political Agent, Bhopal:—

King Edward Museum, Bhopal, and Sanchi Museum.

" Four coins were thankfully received from the Superintendent, Government Museum, Madras, for the Coin Cabinet of the King Edward Museum, Bhopal as under:—

Rama Raya	Variety No. 1	1
Do.	do. No. 2	1
Viraraya fanam		1
Half pagodas of Dewaraya of Vijayanagar		1
		4

2. For the Coin Cabinet of the Museum at Sanchi which is an annexe of the King Edward Museum—the learned Director of Archæology in India, very kindly sent a punch-marked coin, which has been put in with the other coins in the Sanchi collections.

3. Rai Bahadur Daya Ram Sahni, Superintendent, Hindu and Budhist Monuments, Northern Circle, very kindly sent in for the Sanchi Museum, capital of a torana pillar which he discovered "in the compound of an Auctioneer" at Lahore. The said capital appears to be nearly identical in design with the capital of the torana pillars of the North gateway of the great stupa at Sanchi to which place it undoubtedly originally belonged. It may have been taken to Lahore by some person with a vandalistic taste for antiquities and left with the auctioneer at Lahore, for obvious purposes. Thanks to the efforts of the Rai Bahadur, the capital now adorns the Museum at Sanchi."

Baroda Museum.

The following acquisitions were made by the Baroda Museum, as supplied by the Curator of that institution:—

Metal.	Dynasty.	King.	Mint.	Year.
Silver coin	Mughal ...	Muhammad...	Shahjahanabad ...	19
Do. ...	Do. ...	Do. ...	Do. ...	23
Do.	Do. ...	Akbar ...	Do. ...	...

Copper coin of the Khaliphs of Arabia.

Watson Museum, Rajkot.

"During the year 1920-1921 twenty-eight coins were added to the Coin Cabinet of the Watson Museum, Rajkot. They were as follows:—

1 Gold coin of Jagadekmalla.
1 Silver coin of the Ksatrapa Vijayasen son of Damasen.
7 Silver coins called the Gadhiya.
6 Do. imitations of Akbar's square coins.
1 Do. of Muhammad Akbar II.
1 Do. of Shah Alam II.
2 Do. of Muhammad Ali (?)
1 Do. of Constantinople 1255 H.
2 Do. Jamashad Koris.
2 Do. of Napoleon III 1869, 1866.
1 Do. Confederatis Helvetica 1882.
1 Do. Straits settlements, Queen Victoria 10 cent. 1882.
1 Do. Nederal India 1855.
1 Copper coin Junagadh Dokads Sm. 1964.

1 Gold 26 Silver 1 Copper."

APPENDIX G.

Treasure Trove.

The Honorary Secretary of the Bombay Branch of the Royal Asiatic Society has furnished a copy of the Annual Report of that Society from which the following abstract is taken:—

There were 2240 coins under examination at the close of 1920, and 2921 were received during the year under report. Of the latter one gold was

received from the Mamlatdar of Bijapur, 2032 copper from the Mamlatdar of Igatpuri 7 gold from the Collector of Ratnagiri 774 gold from the Mamlatdar of Dharwar and 107 from the Mamlatdar of Dhulia, Out of these 5 silver from the Mamlatdar of Newasa were returned as they possessed no Numismatic value and 1,302 were reported to Government Out of the latter 147 silver were sent back to the Mamlatdar of Dholka for being returned to the owner The remaining 1,155 were distributed There are 3,854 coins still under examination

APPENDIX H

(a) Protected Monuments

List of monuments declared protected during the year 1920 1921

No	District	Taluka	Town or village	Name or description of the monument	Class	Authority
1	*Ahmadnagar*	*Peta Pathard*	Tisgaon	Five stone gates	II (a	G D order No 4322 of 9th April 1920
2	Hyderabad	Hyderabad	Hyderabad	Haram of Mirs in the Hyderabad fort	I (a)	G D order No 8122 of 30th July 1920
3	Do	Do	Do	Three tombs in the Hyderabad fort	II (a)	
4	Do	Do	Do	Two enclosures containing tombs of Talpur Mirs	(b)	
5	Do	Badin	Do	Ruins of old city at Badin (southern half of No 59)	II (a)	
6	Ahmadnagar	Nagar	*Ahmadnagar*	*Faria Bagh*	*I (a)*	*G D order No 8681 of 14th August 1920*
7	Larkana	Sehwan	Sehwan	The fort	II (a)	G D order No 10471 of 11th October 1920
8	Do	Larkana	Mitho-dero	Jhukar mound	Do	
9	Do	Labdarya	Muhan Jo daro	Buddhist stupa	Do	
10	Do	Do	Do	Buddhist monastery	Do	
11	Do	Warah	Near Dhamraho	Square tower Dhamraho	Do	
12	Bijapur	*Bijapur*	Khatijapur	Tomb in the village site	*III*	G D order No 11708 of 3rd November 1920
13	*Do*	*Do*	*Do*	*Masjid in the village site*	*II (a)*	
14	Ahmadnagar	Ahmadnagar	Ahmadnagar City	Gate near Niyamat Khan s palace	I (a)	G D order No 11883 of 29th November 1920
15	Do	Do	Do	Changiz Khan s palace	II (a)	
16	Do	Do	Do	Old tomb near Changiz Khan s palace	Do	
17	Do	Do	Do	Kotla of Twelve Imams	II (b)	
18	Do	Do	Do	Rodgya s masjid	Do	
19	Do	Do	Do	Changiz Khan s masjid	Do	
20	Do	Do	Do	Jumma masjid	Do	
21	Do.	*Do*	*Do*	*Macca masjid*	*Do*	
22	Do	Do	Do	Niyamat Khan s palace known as Hat wada	Do	
23	Do	Do	Do	Cantonment limits, Rumi Khan s tomb	Do	
24	Thana	Mahal Bandra	Mandapeshwar	The Portuguese monastery over the cave and the large watch tower on the adjoining Hill at Mandapeshwar	Do	G D order No 6505 of 15th June 1920
25	Bijapur	Bijapur	Torvi and Bijapur	Acqueduct running from Bhat Bavdi S W of Torvi village to the Taj Bavdi at Bijapur	II (a)	G D order No 634 of 18th January 1921
26	Do	Do	Kumatgi	All (five water pavilions	Do	G D order No 635 of 18th January 1921
27	Do	Badami	Cholachgud	Tank with colonnades at Banashankari	I (a)	G D order No 636 of 18th January 1921
28	Do	Bijapur	Bijapur	Tomb No 22 on the western bank of Chandabavdi	II (b)	G D order No 637 of 18th January 1921

(b) Agreements

List of monuments for which Government sanction authorising the Collectors to enter into agreements with the trustees or owners has been obtained

No	District	Taluka	Town or village	Name or description of the monument	Class	Authority
1	Panch Mahals	Halol	Desar	Rudra mala	II (a)*	G D R No 1221 of 4th March 1909

* It is not understood why an agreement has been taken from the owner when the monumen

APPENDIX K.

STATEMENT OF EXPENDITURE ON CONSERVATION WORKS, CARRIED OUT IN THE BOMBAY PRESIDENCY, DURING THE YEAR 1920-21.

Northern Division.

Serial No.	District.	Taluka.	Place.	Name of monument.	Amount of estimate.	Amount allotted during 1920-21	Actual expenditure in 1920-21 in round figures.	Description of work.	Nature of work.	Remarks.
					Rs.	Rs.	Rs.			
1	Ahmadabad ...	North Daskroi.	Ahmadabad ...	Ahmadshah's masjid ...	313	313	247	The land in front of the masjid was dug and new soil was added; mali was maintained for seven months.	Original work ...	Completed.
2	Do. ...	Do. ...	Do. ...	Rani Sipri's mosque ...	5,464	2,404	2,335	Water tank and urinals have been built with a screen wall in front of the latter. Stone seats with paving all round on the top of the sides of the water tank have been provided. The inside and bottom of the water tank are plastered with cement and half round earthenware pipe drain has been provided connecting the main drain on the road. The compound wall of cut stone is built to the level of the platform of the masjid.	Do. ...	Do.
3	Do. ...	Do. ...	Do. ...	Dada Harir's well, mosque and tomb.	498	498	452	Road of brick bats 4" Kankar and sand, is made from the gate of the compound to the metalled road, from the steps of the tomb to the gate of the compound and also around the tomb. Verandah in front is added to the existing caretakers' quarters and scattered carved stones are collected on the platform of the masjid.	Special repairs...	Do
4	Do. ...	Dholka ...	Dholka ...	Khan masjid ..	5,373	3,502	3,494	Two buttresses are built in front to support the high wall, the gaps in the exterior face of the front wall are filled and a parapet wall is built between the two pylons.	Do. ...	In progress
5	Do. ...	North Daskroi.	Adalaj ...	Stepped well ...	258	204	151	Caretaker's pay and annual repairs.	Current repairs and maintenance.	Completed.
6	Do. ...	Do. ...	Ahmadabad ...	Dada Harir's well ...	238	194	194	Do. ...	Do. ...	Do.
7	Do. ...	Do. ...	Do. ...	Dada Harir's masjid and tomb.	75	60	60	Annual repairs ...	Current repairs...	Do.
8	Do. ...	Do. ...	Do. ...	Dutch tombs on Kankaria tank.	60	50	50	Do. ...	Do. ...	Do.
9	Do. ...	Do. ...	Do. ...	Azamkhan's palace ...	75	60	60	Do. ...	Do. ...	Do.
10	Do. ...	Do. ...	Do. ...	Siddi Sayyad's masjid.	206	156	156	Caretaker's pay and annual repairs.	Current repairs and maintenance.	Do.
11	Do. ...	Do. ...	Do. ...	Ahmadshah's masjid ..	248	184	185	Do. ...	Do. ...	Do.
12	Do. ...	Do. ...	Do. ...	Rani Sipri's mosque ...	208	164	163	Do. ...	Do. ...	Do.
13	Do. ...	Do. ...	Do. ...	Muhafiz Khan's masjid.	25	20	19	Annual repairs ...	Current repairs...	Do.
14	Do. ...	Do. ...	Do. ...	Queen's mosque Sarangpur.	25	20	20	Do. ...	Do. ...	Do.
15	Do. ...	Do. ...	Do. ...	Bava Loli's masjid ...	228	184	178	Annual repairs and care taker's pay.	Current repairs and maintenance.	Do.
16	Do. ...	Do. ...	Do. ...	Sidi Basir's minar and tomb.	88	70	70	Annual repairs ...	Current repairs...	Do.
17	Do. ...	Do. ...	Do. ...	Tomb of Mir Abu Turab.	75	60	52	Do. ...	Do. ...	Do.
18	Do. ...	Do. ...	Do. ...	Brick minars on Railway station.	18	14	14	Do. ...	Do. ...	Do.
19	Do. ...	Do. ...	Do. ...	Achyut Bibi's mosque and tomb.	220	174	175	Annual repairs and caretaker's pay.	Current repairs and maintenance.	Do
20	Do. ...	Do. ...	Do. ...	Mian Khan Jahan's masjid.	60	50	50	Annual repairs ...	Current repairs...	Do.
21	Do. ...	Do. ...	Do. ...	Tomb of Azamkhan Muazzamkhan.	60	50	47	Do. ...	Do. ...	Do.
22	Do. ...	South Daskroi.	Kochrab Paldi.	Small stone masjid ...	25	20	19	Do. ...	Do. ...	Do

Serial No	District.	Taluka	Place	Name of monument	Amount of estimate	Amount allotted during 1920-21	Actual expenditure in 1920-21 in round figures	Description of work	Nature of work	Remarks
					Rs	Rs	Rs			
23	Ahmadabad	South Daskroi	Isanpur	Small stone mosque to the South of Malik Isan ul mulk s mosque	75	60	60	Annual repairs	Current repairs	Completed
24	Do	Do	Vatva	Tombs	376	288	288	Annual repairs and care taker s pay	Current repairs and maintenance	Do
25	Do	Viramgaon	Viramgaon	Mansar Talav and shrines	75	60	28	Annual repairs	Current repairs	Do
26	Do	Dholka	Dholka	Kh n masjid	*228*	*184*	*138*	*Annual repairs and care-taker s pay*	*Current repairs* and maintenance	Do
27	Do	*Do*	*Do*	*Khan tank*	*62*	*50*	50	Annual repairs	Current repairs	Do
28	Do	Do	Do	Balol Khan Kazi s mosque	228	184	183	Annual repairs and care taker s pay	Current repairs and maintenance	Do
29	Do	Do	Do	Do	4 277		7	Special repairs	Special repairs	Do
30	Do	North Daskroi	Ahmadabad city and suburbs	Tomb of Mir Abu Turab	770		74	Providing fencing	Do	Do
31	Do	Do	Ahmadabad city	Three gates	50		9	Annual repairs	Current repairs	Do
32	Do	Do	Do	Bhadar tower	80		9	Do	Do	Do
33	Do	*Do*	*Ahmadabad*	*Inlet to Kankaria tank*	*150*		*30*	*Do*	*Do*	Do
34	Do	South Daskroi	Kochrab Paldi	Small stone mosque	700		58	Wire-fencing	Special repairs	Do
35	Do	North Daskroi	Ahmadabad	S d Sayyad s mosque	205		75	Providing meter for water pipe	Do	In progress
36	Do	Do	Do	Maintaining a karkoon for Archæological buildings Ahmadabad			393	Karkun s pay	Current repairs	Completed
37	Kaira and Panch Mahals	Halol	Champaner	Certain monuments at Champaner	49 737	*7 500*	5 181	T [illegible]	[illegible]	In progress
38	*Do*	*Do*	*Do*	*Archæological Buildings*	*1 810*	1 810	1 ?98	*Ordinary repairs*	Current repairs and maintenance	Completed.
39	Do	Do	Do	Quarters for Archæological karkoon and four caretakers	3 164		2 235	Superstructure and roof	Original work	Do
40	Do	Do	Halol	Tomb of Sikandar Shah	60	60	59	Annual repairs	Current repairs	Do
41	Do	Mahmudabad	Sojali	Tomb of Saifuddin and Nizamuddin.	212	200	207	Do	Current repairs and maintenance	Do
42	Do	Thasra	Sarnal	Galteswar Mahadeva temple	1? 084	2 500	2 696	Construction of retaining wall	Special repairs	In progress
43	Surat and Broach	Olpad	Dhao	Vaux s tomb at the mouth of the river Tapti	35	35	34	Repairs to masonry and plasterings where found necessary and white washing	Current repairs	Completed
44	Do	Do	Suvali	Tomb	22		22	Plastering where found necessary and white washing	Do	Do
45	Do	Broach	Broach	Dutch tombs	35	35	35	Removing rank vegetation filling in cracks where necessary repairs *to fencing and clearing* of the compound	Do	Do
46	Do	Do	Do	Jami masjid	160	160	160	Removing rank vegetation *from masonry*, recessed pointing filling in cracks in the terraced roof plastering where necessary and keeping the building with its compound in tidy condition.	Do	Do
47	Thana	*Kalyan*	*Ambarnath*	*Temple of Ambarnath*	50	50	35	Removing grass from the stone compound wall, from the masonry of the temple, removing vegetation and making an embankment over the stone compound wall.	Do	Do.
48	Do	Do	Kalyan	Motabarkhan s tomb and Kali masjid	50	50	40	*Clearing compound* and the Dharamshala in the compound of the building. Removing the grass from the stone pavement, repairs to the [illegible] leading to the buildings and to the paving of the tomb	*Do*	Do

Serial No.	District.	Taluka.	Place.	Name of monument.	Amount of estimate.	Amount allotted during 1920-21.	Actual expenditure in 1920-21 in round figures.	Description of work.	Nature of work	Remarks
					Rs	Rs.	Rs.			
49	Thana ...	Kalyan ...	Thana ...	Graves of the English factors.	12	12	12	White washing the tombs and clearing the compound of the graves	Current repairs .	Completed
50	Do. ...	Mokhada ...	Washeli ...	Caves	10	10	10	Clearing the surroundings as well as making a passage to the caves	Do ..	Do
51	Do. ...	Kalyan ...	Nanaghat ...	Do.	25	25	24	Fixing painted boards conveying it to the site from Murabad Clearing the surroundings as well as making footpaths.	Do. ...	Do
52	Do. ..	Bassein ...	Bassein ...	Bassein fort ...	100	100	77	Clearing jungle, etc. ..	Do ..	Do
53	Do. .	Do ...	Do ...	Churches in Bassein fort	1,675		1,926	Clearing jungle and removing debris	Special repairs ...	In progress
54	Do. ...	Do. ...	Do ..	Old Portuguese remains.	7,494	3,500	1,484	Do. ..	Do. ..	Do
55	Do. ...	Do. ...	Do. ...	Do. ...	4,720		217	Do. .	Do ...	Do
56	Do. ...	Do. ...	Arnala ..	Fort	40	40	39	Clearing jungle and cutting trees on the rampart and clearing road near gates.	Current repairs. .	Completed
57	Andheri ..	Salsette ..	Majas ...	Jogeswari caves ...	...	30	30	....	Do ...	Do.
58	Do. ...	Do. ...	Mandapeswara	Caves	..	25	20	....	Do. ...	Do
59	Do. ...	Do. ...	Kanheri .	Do.	..	2,000	1,950	...	Special repairs . .	In progress
60	Presidency ...	Panwel ...	Gharapuri ..	Elephanta caves and piers	3,476	2,960	3,197	Annual repairs ...	Current repairs and maintenance.	Completed.
61	Do. ...	Do. ...	Do. ..	Custodians quarters ...	112	85	85	Do ...	Current repairs. .	Do
62	Do. ...	Do. ...	Do .	Assistant Custodian's quarters.	18	11	10	Do. ..	Do. ...	Do.
63	Do. ...	Do ...	Do. .	Police chowki and watch man's quarters	15	..	10	Do. ...	Do ..	Do
64	Do. ...	Do ...	Do ...	Elephanta caves ..	11,128	4,000	3,459	Removing debris, providing notice boards, etc	Special repairs ..	In progress
65	Kolaba ...	Alibag ..	Revadanda ...	Portuguese remains ...	1,546	580	141	Materials, *i.e.*, stone, liquid, etc., purchased	Do. ...	Do
66	Do. ...	Do ..	Do. .	Do. ...	300	300	199	Removing shrubs and trees from church and top of walls, etc	Current repairs	Completed.
67	Do. ...	Do. ...	Korlai ...	Fort . ..	40	40	15	Removing shrubs and trees from church and top of walls, etc.	Do. ..	Do
68	Do. ...	Do. ...	Alibag ..	Do	120	120	107	Removing vegetation from fort walls and remains of old structures inside the fort.	Do ..	Do.
69	Do. ...	Karjat	Ambivli ..	Caves	50	50	50	The surroundings of the caves have been cleaned of weeds and sand spread in front of the caves.	Do. .	Do
70	Do. ...	Do. .	Peth .	Kotali fort .. .	60	60	60	Foot path to the fort was repaired and grass round the gun and the trees removed fallen boulders were removed	Do ..	Do.
71	Do. ...	Mahad	Pal .	Caves	40	40	46	Foot-paths were repaired by filling in earth wherever necessary and excavating catch-water drains Caves were cleaned Some of the water cisterns were also cleaned.	Do. ..	Do
72	Do. ...	Do. ..	Raigarh .	Shivaji's samadhi and Mahadeva temple.	100	100	133	Cement plastering and pointing were done Uprooting of plants from masonry was done Clearing the surroundings of Samadhi and the temple was also done Pointing was done to the Gangasagar tank where it was leaking Results found satisfactory.	Do. .	Do
73	Do ...	Mangaon .	Kuda .	Caves ...	50	50	38	Foot paths were repaired by filling in earth wherever necessary and excavating catch-water drains. Caves were cleared. Some of water cisterns were also cleared	Do. ..	Do.

Central Division

Serial No	District.	Taluka	Place	Name of monument	Amount of estimate.	Amount allotted during 1920-21	Actual expenditure in 1920-21 in round figures	Description of work	Nature of work	Remarks
					Rs	Rs	Rs			
74	East Khandesh	Chalisgaon	Patna	Maheswara Mahadeva temple	50	50	50	C [illegible] roof removing shrubs, etc	[illegible]	[illegible]
75	Do	Do	Vaghli	Mudhai Devi s temple	50	50	50	Repairs to walls and floors repairs to the terraced roof clearing compound etc	Do	Do
76	Do	Pachora	Sangameshwar	Old Mahadeva temple	100	100	90	Clearing compound chunam pointing to walls filling in cracks with cement fluid repairs to the terraced roof removing shrubs	Do	Do
77	Do	Bhusaval	Changdeo	Changdeva s temple	100	100	100	Removing shrubs repairs to staircase Repairs to terrace with chunam and cement plaster repairs to broken corner of walls	Do	Do
78	West Khandesh	Sakri	Balsana	Temples		120	36	Caretaker s pay	Maintenance and current repairs	Do
79	Nasik	Yeola	Ankai	Caves		200	121			
80	Do	Sinnar	Sinnar	Gondeshwara temple		180	99			
81	Do	Do	Do	Aiswara temple		50	22			
82	Do	Nasik	Pathardi	Pandu Lena caves		150	46			
83	Do	Malegaon	Jhodga	Man'keswara Siva temple		100	98	Annual repairs	Current repairs	Do
84	Do	Nasik	Anjaneri	Old temple		100	109			
85	Ahmadnagar	Kopargaon	Kokamthan	Do		75	75			
86	Do	Akola	Tahakari	Tripad Srinivas temple		50	6			
87	Do	Ahmadnagar	Ahmadnagar	Damri masjid		20	20			
88	Do	Akola	Harischandragarh	Caves and temple		25	5			
89	Do	Shrigonda	Mandavgaon katrabad	Temple of Devi		13	13			
90	Do	Parner	Dhoka	Caves		16	16			
91	Do	Karjat	Karjat	Mallikarjun s temple		20	20	Annual repairs	Do	Do
92	Do	Shrigonda	Pedgaon	Babhaleshwara temple		16	16			
93	Do	Rahuri	Bamni	Hemadpanti tank		16	16			
94	Do	Ahmadnagar	Ahmadnagar	Faria bagh	135	105	105			
95	Do	Shrigonda	Pedgaon	Lakshmi Narayan temple	580	580	569	Wire-fencing providing doors and protecting the base of wall by kerbing etc	Special repairs	In progress.
96	Do	Ahmadnagar	Ahmadnagar	Excavations in debris from historical buildings in the fort	5 328	2 873	2,928	Excavations of debris	Do	Do
97	Do	Akola	Ratanwadi	Temple of Amriteshwara			5	Annual repairs	Current repairs	Completed
98	Poona	Haveli	Fulgaon	Peshwa s bathing ghat		150	130	Do	Current repairs and maintenance	Do
99	Do	Maval	Karla	Caves		658	637	Do	Do	Do
100	Do	Do.	Bhaja	Do		250	288	Do	Current repairs	Do
101	Do	Do	Ghatghar	Do.		50	50	Do	Do	Do.
102	Do	Do	Shelarwadi	Do-		100	96	Do	Do	Do
103	Do	Do	Bedsa	Do		100	95	Do	Do	Do
104	Do	Do	Junnar	Do		100	96	Do	Do	Do
105	Do	Do	Lohagarh	Fort		150	133	Do	Do	Do
106	Do	Do	Rajmachi	Do		125	116	Do	Do	Do,
107	Do	Do	Visapur	Do		100	92	Do	Do	Do
108	Do	Haveli	Bhamburda	Caves		80	79	Do	Do	Do
109	Do	Do	Poona	Kotwal s Residence			8	Do	Do	Do
110	Do	Do	Do	Old European s tombs.			40	Do	Do	Do
111	Do	Sirur	Koregaon	Monuments			50	Do.	Do	Do
112	Do	Haveli	Poona	Shanwar wada				[illegible]	[illegible]	[illegible]

Serial No.	District.	Taluka.	Place.	Name of monument.	Amount of estimate.	Amount allotted during 1920-21.	Actual expenditure in 1920-21 in round figures.	Description of work.	Nature of work.	Remarks.
					Rs.	Rs.	Rs.			
113	Poona ...	Maval ...	Bhaja ...	Caves	3,000	1,300	1,178	Levelling the area in front of the caves, metalling the area in front of the caves including ramming, supersturcture of stone masonry, self closing gates, masonry pillars and other minor items.	Special repairs...	In progress.
114	Satara ...	Patan ...	Patan ...	Buddhist caves ...	...		10	Annual repairs ...	Current repairs...	Completed.
115	Do. ...	Satara ...	Karanja ...	Brick column erected by Aurangzeb.	...	120	10	Do. ...	Do. ...	Do.
116	Do. ...	Karad ...	Jakhinwadi ...	Buddhist caves ...	...		81	Do. ...	Do. ..	Do.
117	Do. ...	Javli ...	Pratapgarh ...	Afzulkhan's tomb ...	...	10	10	Do. ...	Do. ...	Do
118	Sholapur ...	Sholapur ...	Sholapur ...	Old fort	...	200	200	Do. ...	Do. ...	Do.
119	Do. ...	Do. ...	Do. ...	Excavating the old temple in the fort.	6,222	2,848	2,225	The work of excavation almost completed total expenditure Rs. 6,133.	Original work ...	In progress
120	Do. ...	Do. ...	Do. ...	Special repairs to the balcony in the fort.	264	...	623	Repairs to the Balcony ...	Special repairs ...	Completed
121	Do. ...	Karmala ...	Karmala ...	Old fort	...	50	50	Annual repairs ...	Current repairs...	Do.

Southern Division.

Serial No.	District.	Taluka.	Place.	Name of monument.	Amount of estimate.	Amount allotted during 1920-21.	Actual expenditure in 1920-21 in round figures.	Description of work.	Nature of work.	Remarks.
122	Belgaum ...	Gokak ...	Gokak ...	Group of temples on the right and left sides of the Gokak falls.	2,598	2,000	811	Resetting old paving with additional new stones clearing debri filling in gaps, etc.	Special repairs...	In progress
123	Do. ...	Sampgaon ...	Deogaon ...	Temple	33	33	29	Cement pointing and clearing compound of shrubs and plants etc.	Current repairs...	Completed.
124	Dharwar ...	Gadag ...	Dambal ...	Dodda Basavanna's temple.	2,186	...	192	Resetting sikhara, removing rubbish masonry resetting fallen stones and clearing compound.	Special repairs...	Do.
125	Do ...	Do. ...	Do. ...	Do ...	20		10	Clearing compound removing shrubs and clearing spots from masonry.	Current repairs...	Do.
126	Do. ...	Do. ...	Do ...	Someshwara temple ...	20		10	Do. ...	Do. ...	Do.
127	Do. ...	Do. ..	Lakundi ...	Nameshwara temple ...	25		10	Do. ...	Do. ...	Do.
128	Do. ...	Do. ...	Do. ...	Kashivishweshwara temple.	27		10	Do. ...	Do. ...	Do.
129	Do. ...	Harikerner..	Rattihalli ...	Kadambeshwara temple.	15		14	Clearing the compound stopping leakages and destroying the vegetation by means of shrub eradicator.	Do. ...	Do
130	Do. ...	Hubli ...	Unkal ...	Four porched temple ...	12		10	Do. ...	Do. ...	Do.
131	Do ...	Bankapur ...	Bankapur ...	Nagaresvara temple ...	18	122	18	Do. repairs to old masonry.	Do. ...	Do.
	Do ...	Hangal ...	Hangal ...	Virbhadra temple ...	15		15	Do. do. ...	Do. ...	Do.
	Do. ...	Do. ...	Do. ...	Old ruined temple ...	30		30	Do. ...	Do. ...	Do.
	Do. ...	Do. ...	Naregal ...	Sarwesvara temple ...	12		12	Do. ...	Do. ...	Do.
35	Do ...	Do. ...	Balambid ...	Kalmesvara temple ...	25		25	Clearing the compound, stopping leakages and destroying the vegetation by means of shrub eradicator.	Do. ...	Do.
136	Do. ...	Karajgi ...	Haveri ...	Sidhesvara temple ...	10		10	Do. ...	Do. ...	Do.
137	Do. ...	Do. ...	Galagnath ...	Galgesvara temple ...	30		30	Do. ...	Do. ...	Do.
138	Do. ...	Do. ...	Chaodhanpur .	Mukatesvara temple ...	15		15	Do. ...	Do. ...	Do.
139	Do. ...	Do. ...	Haralhalli ...	Somesvara temple ...	2,167	816	201	Putting in copper clamps, collecting and conveying metal to site of work, providing mortar.	Special repairs...	In progress.
140	Do. ...	Harikerner...	Rattihalli ...	Kadambeshwar temple.	905	600	181	Removing whitewash, clearing the interior and fillings gaps, clearing compound and drain, washing tank including repairs to north side of the temple. Collecting and setting up inscribed and wrought stones. Providing wooden notice boards.	Do. ...	Do.
141	Bijapur ...	Bijapur ...	Bijapur ...	Gol Gumbaz ...	15,170	8,650	8,647	Clearing and levelling open site round Gol Gumbaz.	Do. ...	Do.
142	Do. ...	Do. ...	Do. ...	Do. ...	19,476	...	102	Do. ...	Do. ...	Do.

Serial No	District	Taluka	Place	Name of monument	Amount of estimate	Amount allotted during 1920-21	Actual expenditure in 1920-21 in round figures	Description of work	Nature of work	Remarks
					Rs	Rs	Rs			
143	Bijapur	Bijapur	Bijapur	Gol Gumbaz	10 110	700	632	Erecting compound wall (portion of the wall on the north side was completed)	Special repairs	In progres
144	Do	Do	Do	Ali Roza II	1 035		184	Clearing and levelling the compound hard and soft murum spread over	Do	Completed
145	Do	Do	Do	Mustafa Khan s mosque	442		33	Arrears of last year s work paid	Original work	Do
146	Do	Do	Do	Batulla khan s mosque	405		1	Do	Do	In progres.
147	Do	Do	Do	Juma masjid	275	211	209	Taking water pipe connection, materials purchased	Do	Do
148	Do	Do	Do	Approach road to Bijapur Railway Station	3 221	3 220	1 932	For diverting road from Station which ran through the compound of Gol Gumbary	Do	Completed
149	Bijapur	Bijapur	Bijapur	Purchase of Jaipur lamps (for monuments)	636	636	609	Lamps purchased	Do	Do
150	Do	Do	Do	Arqkilla moat wall	642	500	632	Fallen portion of the outer wall was rebuilt	Special repairs	Do
151	Do	Do	Do	Ali Roza II	310		115	Repairs to tombs and enclosing the gaps in the plinth	Do	Do
152	Do	Do	Do	Juma masjid and Gol Gumbaz	277	500	521	Maintaining gardens at Jumma masjid and Gol Gumbaz	Current repairs	Do
153	Do	Do	Do	Bijapur Museum	2 125	2 125	2 125	Grant to Bijapur Museum	Special repairs	Do
154	Do	Do	Do	Do	1 300	1 064	1 064	Contribution for the maintenance of the Bijapur Museum	Current repairs	Do
155	Do	Do	Do	Archæological Buildings in Bijapur District	7 164	6 336	5 670	Pay of establishment	Current repairs and maintenance	Do
156	Do	Do	Do	Do	1 000	1 000	991	Annual repairs	Current repairs	Do
157	Do	Do	Ainapur	Begam s mahal	370	289	232	Urgent repairs to Dismantling the terrace and removing debris	Special repairs	Do
158	Ratnagiri	Deogad	Vijayadurga	Fort wall	200		200	Cutting bushes and trees grown on the fort wall applying acid mixture to the roots of trees chunam pointing resetting fallen stones and filling in cracks with lime	Current repairs	Do
159	Do	Malwan	Malwan	Sindhudurga fort	150	650	133	Removing trees and shrubs on the fort wall removing steps and platform of the landing place raised masonry structure for flag staff etc	Do	Do
160	Do	Ratnagiri	Jaigarh	Fort wall	100		98	Removing trees and clearing fort wall filling in cracks and clearing compound	Do	Do
161	Do	Dapoli	Harnai	Suvarnadurga fort	100		93	Do	Do	Do
162	Do	Do	Dabhol	Mosque	100		100	Removing trees and shrubs from the masonry and chunam plastering and pointing	Do	Do
163	Kanara	Honawar	Gersappa	Chaturmukha Basti	92		36	Clearing compound making paths repair to steps.	Do	Do
164	Do	Do	Do	Virbhadra temple	36		8	Acid mixture for removing trees, etc	Do	Do
165	Do	Do	Do	Vardhamanasvami	26		8	Do	Do	Do
166	Do	Sirsi	Sondha	Temple close to and to the south of kings seat	26	30	8	Do	Do	Do
167	Do	Do.	Do	Kings seat	36		8	Do	Do	Do
168	Do	Do	Somsagar	Temple of Siva	26		8	Do	Do	Do
169	Do	Kumtha	Mirjan	Five inscription slabs	6		4	Removing grass and rank vegetation scraping all round repairing the shed	Do	Do
170	Do.	Bhatkal	Bhatkal	Jattappa Naikan Chandra Nathesvar Basti	52	20	35	Removing grass and cement pointing to the cracks.	Do	Do
171	Do	Do	Do	Narasinha Devastan	1 226	500	80	Materials purchased such as cement etc.	Special repairs	In progress.

Indus Right Bank Division.

Serial No.	District.	Taluka.	Place.	Name of monument.	Amount of estimate.	Amount allotted during 1920-21	Actual expenditure in 1920-21 in round figures.	Description of work.	Nature of work.	Remarks.
					Rs.	Rs.	Rs.			
172	Karachi Canals.	Tatta ...	Tatta ...	Archæological remains on Makli hills.	675	768	182	Caretaker's pay ...	Maintenance ...	Completed.
173	Do ...	Do. ...	Do. ...	Do. ...	12,535	3,100	3,050	Removing debris and clearing the platforms lime pointing and cement plastering. Repairing expanded metal doors, constructing arches, resetting kanguras, repairing doorways, filling hollows, stone masonry steps removing kalar eaten bricks and underpinning with brick masonry.	Special repairs ...	In progress.
174	Karachi Buildings.	Hyderabad...	Hyderabad ...	Ghulam Shah Kalhora's tomb.	128	130	47	Annual repairs ...	Current repairs...	Completed.
175	Do. ...	Do. ...	Do. ...	Ghulam Nabi Kalhora's tomb.	120	...	57	Caretaker's pay ...	Maintenance ...	Do.
176	Do. ...	Do. ...	Do. ...	Sarfarazkhan's tomb ...	263	...	84	Chowkidar's pay ...	Do. ...	Do.
177	Do. ...	Do.	Do. ...	Ghulam Shah Kalhora's tomb.	1,744	4,000 (for items 177–179)	1,735	Removing and resetting stone pavement in the court yard on the east below the raised platform. Recolouring of walls and roof on the outside of the Vazir's tomb. Renewing wire-netting in two clerestories in the main building.	Special repairs...	In progress.
178	Do. ...	Do. ...	Do ...	Ghulam Nabi Kalhora's tomb.	1,298		1,296	Repairs to Vazir's tomb in the court yard [illegible] and inside and outside, provision of lime concrete and lime paster floor, (b) mud plastering the compound wall on both sides and repairs to sun-dried bricks masonry where necessary. (c) Renewing portions of floor of the raised platform, building with cement plaster instead of stone.	Do. ...	Do
179	Do. ...	Do. ...	Do. ...	Sarfarazkhan's tomb ...	1,203		869	Constructing a compound wall round the enclosure connected with the tomb, lime plastering the dome and portions of the walls of the main building.	Do. ...	Do.
180	Western Nara.	Dadu ...	Khudabad ...	Juma masjid ...	138	138	127	Chunam plaster and caretaker's pay.	Current repairs and maintenance.	Completed.
181	Do. ...	Do. ...	Do. ...	Yar Mahammad's tomb	178	178	183	Chunam plaster and clearing and varnishing doors, etc.	Do. ...	Do.
182	Do. ...	Do. ...	Do. ...	Do. ...	1,356	600	356	Underpinning walls and renewing chunam plaster.	Special repairs ...	In progress.
183	Do. ...	Do ..	Do. ...	Juma masjid ...	2,561	...	1,152	Underpinning arches and chunam plaster, concrete in bed, providing expanded metal in teak frames, shallow drain all along the verandah.	Do. ...	Do.

Indus Left Bank Division.

Serial No.	District.	Taluka.	Place.	Name of monument.	Amount of estimate.	Amount allotted during 1920-21	Actual expenditure in 1920-21 in round figures.	Description of work.	Nature of work.	Remarks.
184	Fuleli Canals...	Guni ...	Gaja ...	Buddhist stupa ...	27	30	27	Ordinary repairs ...	Current repairs...	Completed.
185	Nasrat Canals.	Moro ...	Thul-mir-Rukan	Do.	10	10	9	Lime pointing and renewing few bricks.	Do. ...	Do.
186	Do. ...	Do.	Kuba Nurmuhummad.	Tomb of Nur Muhammad Kalhora.	90	90	85	Whitewashing, chunam plaster, and cement pointing.	Do. ...	Do.
187	Eastern Nara...	Mirpurkhas...	Mirpurkhas ...	Buddhist stupa ...	285	190	184	Maintaining caretaker, mud bhussa plaster and repairs to road.	Do. ...	Do.
188	Northern District, Jamrao Canals.	Sinjhoro ...	Dalor ...	Brahmbra-ka-Thul ..	183	183	183	Pay of caretaker. Repairs to boundary posts and whitewashing.	Current repairs and maintenance.	Do.

				Rs.
Northern Division	...	...	...	34,934
Central Division	...	...	...	24,078
Southern Division	...	...	...	26,201
Indus Right Bank Division		...	...	9,138
Indus Left Bank Division	...	...	...	488
		Total	...	94,839
Special repairs	...	...	...	70,393
Current repairs	...	...	...	24,446

APPENDIX L.

Central India

The following statements received from the Political Agent in the Southern States of Central India show the works done and the expenditure incurred on the conservation of ancient monuments in the Dhar State and the charges are met from the Imperial grants-in-aid and the Dhar State funds during the year 1920-1921 —

Works done from Imperial grants-in-aid.

Locality, town or village	Name of monuments	Amount of expenditure sanctioned	Expenditure incurred during 1920-21	Remarks
		Rs	Rs a p	
Mandu	Jami Masjid	1 770 5 940	1 051 6 3	(1) Rendering the flat roof water tight at places completed (2) Refacing the pendentive arch facing in the South Zenana gallery completed (3) Filling up the dowel holes completed (4) Water tightening of the big and small domes completed
	Rupmati Pavilion	3,624	16 10 11	Materials being collected
	Jahaj Mahal	2 663	216 6 0	(1) Underpinning to the west wall completed. (2) Filling up the dowel hole completed (3) Removing debris from ranaries completed
	Hoshang s tomb	4 781	442 13 0	(1) Refixing the missing face stones of the long vault completed (2) Repairing the floor completed (3) Removing the marble stones in the corridor completed (4) Replacing the missing facing of the [illegible] one common level (7) Clearing of the jungle and levelling up the debris almost completed
	Daryakhan s mosque	264	44 0 0	(1) Jungle clearing completed
	Hindola Mahal	1 507	427 12 10	[illegible]
	Dilawarkhan s mosque	1 255	766 5 0	completed (2) Rendering the roof watertight completed (3) Ashlar facing to the east wall completed
	Champa Baori	306	100 0 0	(1) Jungle clearing completed
	Taweli Mahal	1,536	37 0 0	(1) Do do
	Sarai	340	156 0 6	(1) Do do
	Hathi Gate	99	42 0 0	[illegible]
	Songarh Gate	35	5 14 6	
	Gada Shah's Palace	65	49 0 0	(1) Jungle clearing completed
	Andheri Baori	75	50 0 0	(1) Do do
	Gada Shah s Shop	178	100 8 0	(1) Do do
	Dai ka Mahal	99	29 0 0	(1) Do do
	Dai ka-chota Bahen-ka Mahal	59	40 0 0	(1) Do do
	Lal Bungalow	205	19 11 0	(1) Do do
	Tomb North of Alamgir Gate	25	4 0 0	(1) Jungle clearing in progress
	Chisti Khan's Mahal	114	50 13 0	(1) Jungle clearing and levelling up debris completed.
	Delhi Gate	1,177	29 7 0	(1) Jungle clearing completed and other works in progress
	Total		3 678 12 0	

N 32—10

Works done from the Dhar State Funds.

Locality, town or village.	Name of monuments.	Amount of expenditure sanctioned.	Expenditure incurred during 1920-1921.	Remarks.
		Rs.	Rs. a. p.	
Mandu ...	Jami Masjid ...	...	186 2 6	(1) Jungle clearing and repairing the compound walls.
	Rupmati's Pavilion ...	...	67 0 0	Do. do.
	Baz Bahadur's Palace ...	...	76 15 0	Do. do.
	Jahaj Mahal ...	...	92 2 6	Do. do.
	Hoshang's tomb ...	...	107 6 9	Do. do.
	Ashrafi Mahal ..	...	27 12 0	Do. do.
	Daryakhan's tomb ...	...	28 4 0	Do. do.
	Victory Tower ..	...	5 0 0	Do. do.
	Mohamad's tomb ...	...	55 3 6	Do. do.
	Dharamshala ...	...	32 0 0	Do do.
	Hamam ...	...	20 8 0	(1) Jungle clearing.
	Hindola Mahal ...	...	213 7 0	(1) Jungle clearing and repairing the compound wall.
	Dilawarkhan's mosque ...	...	59 1 6	Do. do.
	Malik Mughis' mosque ...	...	52 14 6	Do. do.
	Champa Baori ...	...	37 10 0	(1) Jungle clearing.
	Chhappan Mahal ...	...	10 8 0	Do.
	Hathi Mahal ...	..	10 0 0	Do.
	Lal Bungalow ...	...	57 0 0	Do.
	Jali Mahal ...	...	7 0 0	Do.
	Miscellaneous charges ...	...	482 4 6	
	Pay of the caretakers ...	...	506 6 5	
	Establishment ...	...	1,916 0 0	
	Total ...	...	4,060 9 8	
Dhar ...	Lat Masjid ...	...	5 14 6	Jungle clearing.
	Bhojshala and Kamal Maulana.	...	16 5 6	Do.
	Chaukidar's pay ...	...	154 0 0	
	Total ...	...	176 4 0	

During the year under report the work of Jami Masjid, Dilawarkhan's Mosque and Hindola Mahal were almost completed and that of Jahaj Mahal was also completed except the water-tightening of the roof which can with advantage be done during the rains. The work of jungle clearing from all the buildings that were taken on the conservation list in 1914 is also almost completed.

Estimates amounting to Rs. 16,177 based on Mr. Page's Notes of 1914 were framed and submitted to the Archæological Department for sanction in 1916. The estimates were duly sanctioned but for want of funds the work could not be taken in hand till January 1920 when the Director General of Archæology visited Mandu and on inspecting the monuments was pleased to sanction a grant-in-aid of Rs. 25,000.

By the time the rates of building materials and labour were increased to such an extent on account of War and successive famines that the previous estimates had to be revised and re-submitted for sanction while the work was started in anticipation of formal sanction according to the instructions of the Director General of Archæology. The revised estimates amount to Rs. 22,489.

During the year under report the works had to be restricted to a certain area on account of scarcity of water close to the works at Mandu especially in the hot season. Most of the materials required for the different works have already been collected at site and the work will again be in full swing as soon as water is available. It is hoped that the works included in the revised estimates will all be completed by the end of March 1922.

The Monuments at Dhar.—Bhojshala and Lat Masjid were conserved at the the expense of the funds supplied by the Dhar Darbar and all the conservation works mentioned in the previous note were almost finished.

APPENDIX M

A report on Conservation Work in Ajmer, Mount Abu and Rajputana.

Ajmer

The Secretary to the Hon'ble the Agent to the Governor General, Rajputana, in the Public Works Department forwards a statement wherein it is stated that an estimate of Rs 948 was sanctioned by the Rajputana Administration for the replacement of a portion of the turf floor to the Annasagar bund at Ajmer with terraced floor which was suggested by this Department A sum of Rs 907 was spent during the year for the work

Mount Abu.

The Managing Committee, Dilwara at Mount Abu, spent some money for the restoration of some of the broken carvings The total amount spent for the work was not supplied to this Department

Rajputana

In the Mewar Agency, the Udaipur State spent some money in repairing Mahadev's temple near Dani Chabutra In the Kotah and Jhalawar Agency, the Kotah State repaired the Chhattris in Sar Bagh erected over the burning grounds of the Maharaos of Kotah

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APPENDIX N

Inspection Reports of Executive Engineers

SOUTHERN DIVISION

Bijapur District

1 *Jumma Masjid* —Ten corbels on the front are cracked and require removal

2 *Mustafakhan's Musjid* —There is a big crack in the centre of the big arch which may develop in the future It would be better to have a relieving arch in the middle The side minarets have buldged outwards 4½′ and 2′ south and north respectively

3 down lea useless e masonry ine of the , probably during the rains

4 Some dispute has been going on in connection with a patel having taken away stones from one of the water towers for building his own house or temple In the Government Order declaring the water fountains as protected monuments, it is mentioned "Water fountain was maintained the year A special care. clear all the prickly pear by degrees

One has been employed since November and great improvement has been noticed The paintings in the water pavilion is getting very faint, it would be better to wash them over with soap and sponge which may make an improvement

5. *Badi Kaman* —There are several cracks in the side arch towards east The cracks are gradually gapping The abutments have gone out of the perpendicular by 11″ Support arch under this side arch is necessary

6 *Sat Majali* —The flooring over the privy on the third storey has sunk down and is hanging without any support The flooring requires renewal

7 *Taj Bavdi* —The parapet wall round the Bavdi has fallen down at several places which require to be repaired at places about 120 feet in length

8 *Ibrahim Roza Masjid* —The Superintending Engineer, Southern Division, had suggested to provide wooden frames with wire netting to the openings on the back and side walls The stone flat roofing over the front outer arches has sunk down with the result that some stones have fallen down This requires to be repaired urgently

Dharwar District

1 *Someshwar temple at Haralhalli* —The masonry on the west Shikhara has not been carried out intelligently Instead of being ashlar it is practically uncoursed rubble in cement mortar, or at any rate cement pointed Apparently there were no old suitable wrought stones available and so the work should have been of plain ashlar masonry as directed in Mr Page's Conservation notes

The small stone sill used in the niche at the North end of the West Sikhara is not of the same pattern as that at the South end but probably none but an archæological expert would notice this. No other old suitable stone was available.

The cut stone masonry on the East face of the South Sikhara is not so well done.

The above work was done about 3 years ago and the Sub-Divisional Officer responsible died about 18 months ago. The defects can as the Conservator says be put right in the future.

The lime concrete terracing on the main roof is well done but has not yet been tested as regards possible leaks.

Holes for the copper clamps have been made in the stone chajja (overhung sun bonnet) which is supported for the present by stout wooden props. The clamps will be fitted before the ensuing rains.

The whitewash paint, etc., applied long ago by the villagers has been scraped off and the traces that still remain will be removed as soon as the acid ordered some time ago is received.

The vegetation has been removed and the dry pitching and earth-filling has been done. This was carried out so as to protect the foundations exposed through all the earth round the temple having been worn away or sunk.

2. *Kadambeswar temple.*—I visited the Kadambeshwar temple at Rattihalli and was promptly waited upon by a number of the villagers.

These people strongly object to the proposed wire fence and I am personally of opinion that if put up it will speedily be removed or broken.

It would be possible to fill in the spaces between the pillars by a dwarf wall and put a railing on top thereof. This is what the people want and though I speak admittedly as a layman I think this arrangement would under the circumstances prove the most lasting. The work has not yet been put in hand owing to the marked objection shown by the villagers.

CENTRAL DIVISION.

Ahmednagar.

The following archæological buildings were inspected during the past official year and their state has been noted against each. It would however be better if all the buildings are inspected by a responsible member of your Department and conservation notes issued for the guidance of this Department.

1. *Damodhar Mahadev's temple at Kokamthan.*—The building is not in good condition as already reported in this office No. 4951, dated 30th October 1919. Rupees 75 were spent during the year in stopping leaks in the roof and clearing the interior of the building.

2. *Hemadpanti Tank at Bamni.*—The tank and surroundings were cleared of vegetation and other debris out of the allotment of Rs. 15 which is quite insufficient to keep the tank in good condition.

3. *Old temple of Amriteshwar at Ratanwadi, Taluka Akola.*—The building is in fair condition except part of the mandap which has fallen down long ago. All the avilable stones are stacked near the temple out of the allotment of Rs. 10.

4. *Damri Masjid at Ahmednagar.*—Allotment of Rs. 20 received during the year was spent in repairing cement and lime pointing at places and removing shrubs and vegetation. The white spashes of lime put on by private persons should be ordered to be stopped if possible as it spoils the beauty of the building. Otherwise the building is in good condition.

5. *Nizam Ahmedshaw's tomb at Ahmednagar.*—The building is in fair condition as already reported in the report for the past year. No allotment has been sanctioned for this work during the year. The following repairs are necessary. Repairing the chunam plaster of the roof, repairing lime pointing of the walls, renewing expanded metal of the upper pannel of the door.

6. *Dhokeshwar Caves at Dhoka.*—Allotment of Rs. 16 sanctioned during the year was spent in lime pointing and clearing site, etc. The stones in the sides of the corner are coming out in some places require to be replaced. The compound wall requires to be renewed.

7. *Lakshmi Narayana's temple at Pedgaon, Taluka Shrigonda.*—Special repair estimate for Rs. 580 for improvements to the temple was sanctioned during the year. As the allotment was sanctioned too late the work could not be completed. An expenditure of Rs. 548 only was incurred to end of March 1921. The work will be completed in April 1921. Special repairs consist of provision for wire-fencing, doors, and protecting the base of walls by kerbing and some other minor repairs.

8. *Bableshwar temple at Pedgaon.*—This is a privately owned temple close to that of Lakshmi Narayan. It is all in ruins except main face. All that is to be done by way of preservation is to clean the compound at a cost of about Rs. 20 only.

9. *Malikarjuna's temple at Karjat.*—It consists of one large and two small temples of which the latter are all in ruins. Stones originally used in construction are still available,

These temples can be repaired by utilising the above stones at a cost of about Rs 400 Provision of milkbush hedging with some nimb trees at a cost of about Rs 100 will protect the building to a great extent

10 *Devi s temple at Mandavgan Katrabal*—The temple is in good condition It is, however desirable to protect the building with a milkbush hedging with some nimb trees

East Khandesh District

The Maheshwar Mahadev s temple at Patan—Was inspected by the Sub Divisional Officer Chalisgaon on the 30th August 1920 To preserve the monuments in good condition certain special repairs amounting to Rs 3 100 are necessary Main items are Iron beam supports to front entrance cement plaster and pointing at various places filling in cracks with chips and mortar etc

Mudhai Devi s temple at Vaghali—Was inspected by the Sub Divisional Officer Chalis gaon on the 28th October 1920 and the 28th March 1921 and by the undersigned on 25th May 1920 Ordinary repairs were carried out and the monument maintained in fairly good condition Special repairs amounting to Rs 500 are necessary Main items —Proper bonding to the side walls repairs to the back portion collecting loose and scattered stones and replacing them in their proper places etc

West Khandesh District

[illegible] epairs as the ventually to order

Poona District

[illegible]

residing in this cave He has also been made to vacate this temple and the temple is now quite free from intruders Roof and other parts of this temple are quite in a preserved state the inside being covered over with whitewash and smoke soot attempts have been made previously to remove these but still more attempts are necessary in the course of next few years to remove them totally The bull pavilion in front of the temple is badly cracked and calls for serious attempts to prevent further deterioration by means of iron joists [illegible]

2 *Shelarwadi Caves*—There are in all four caves and all of them are of the type of Viharas or habitation caves and well preserved The 2nd caves beginning from the North had its roof and paving in the front verandah slightly damaged by rain water which found its way in the rock forming the roof and was pouring in the verandah Attempt has been made to prevent this deterioration by grouting this crack or opening from above with cement If this is not found satisfactory during the ensuing rains provision of a catch water drain on the top of the roof will be found necessary The third cave now serving as a Hindu temple is visited by many pilgrims during the month of March and April There were some earthen platforms and walls inside and outside this cave All of them have been [illegible] The fourth cave is much superior to the other three [illegible] point of view it is perched at a place difficult to be [illegible] therefore require to be eased but the current repairs grant will not admit this The cave was covered over with whitewash which has been now removed but still some remains there and will be removed next year The current repair grant was utilized in doing the aforesaid works and filling up hollows and washed away portions of the hill path leading to the caves

3 *Bedsa Caves*—These are only two caves one of which is a Buddhist Chapel cave and the other a Layana or habitation cave Both these are generally in quite a preserved state One thing [illegible] of the Persepolitar [illegible] only be done by pr [illegible] some feet away from the face of the verandah roof supported by pillars and extending both sides sufficiently Both the caves have got thick coatings of whitewash from inside Last and year before last attempts were made to remove this whitewash in a height of about five feet from floor but the work is labourious and would take some years before this could

be accomplished unless a special grant is provided to do this in one year. Repairs to the hill path generally take away greater part of the current repair allotment and leave a very small amount for the aforesaid work.

4. *Forts.*—Visapur fort is like others a big fort. One gets confused as to how the little amount of Rs. 160 for repairs could be usefully utilized. It has so far been utilized for removing and eradicating trees from the masonry of rampart bastions and other ruined buildings and tanks on the Fort and for clearing the hill path of weeds and filling away the washed away portions of hill path. The gateways have almost turned into gorges of *Nallas*. The main entrance stands in need of being repaired by providing flight of steps even of rough stones; but even this small item alone could not possibly be done from the current repair grant. Special repairs grant is necessary. If desired an estimate will be submitted, if an amount of Rs. 500 could be provided for this.

5. *Lohogad Fort.*—This fort is close to the Visapur fort and its entrance with gateways are tolerably in fair good condition. The work of removing and eradicating trees from masonry is done usually and have attended to this year too. There are some rock-cut caves and one Darga there. The former have been cleared of dirt or rather excretion of sheep which are allowed to graze there by the Forest Department. There is one inscription of the time of Peshwas found there. It is kept at the entrance gate. The remark made against Visapur Fort in connection with the meagre grant for current repairs holds good in this case also.

6. *Rajamachi Fort.*—This fort is about 16 miles from Lonavla. In extension it is superior to the Forts described above. The same sort of current repairs have been attended to as have been described under Visapur Fort.

7. *General.*—It would be well if the outline of the nature of repairs to be done to the forts be given. If not this, at least the view to accomplish which of the repairs are to be carried out. If this is not done so there is less chance of the amounts of current repairs being utilized usefully.

Nasik District.

1. *Gondeshvar and Aishvar temples at Sinnar and Hindu temple at Ambegaon, Taluka Dindori.*—"I recently went to inspect the Gondeshwar and other temples at Sinnar and also one at Ambegaon. These are in Public Works Department charge for repairs and up keep, the funds being allotted by the Archæological Department. Previously at Pandu Lena (Nasik), Ankai Caves (Manmad) and a temple at Zodga, I found no difficulty or objection whatever in going right inside. At Sinnar and Ambegaon however I was informed that it would be objectionable for me to enter as it was not in accordance with the religious principles of the Hindu community represented by local panchayat"

2. "I have always understood (and can find nothing to the contrary) that these buildings are in the Government charge because they are old and of architectural interest and have assumed therefore that there are no religious scruples in the matter. This being so, the officer concerned must inspect them inside and outside if he is to do the work thoroughly, especially those which require constant repairs but if there is the slightest religious scruple against entering into such a building by any one except a Hindu I do not see how this Department can be responsible for it."

3. "I can find no orders concerning the matter in my office, and therefore think the question should be cleared up as to whether a Non-Hindu Executive Engineer, responsible for repairs of old Hindu temples should examine the interior in spite of possible objections on the part of that community or not."

Indus Left Bank Division.

2. *Jain temple at Gori.*—This is situated 14 miles north-west of Virawah and 27 miles west of Haro in Nagar Parkar Taluka. The temple is built of marble and measures about 150′×30′. It was inspected by Mr. Lekhraj, S. D. O., Mirpurkhas buildings, at the end of August 1920, and found to be in the same condition as already reported, *i.e.*, some portions of the roof require repairs. An estimate amounting to Rs. 811 for repairs was sent to the Collector of Thar Parkar under this office No. 2148 of 13th May 1918. Subsequently another estimate for Rs. 177 for "providing temporary supports under cracks and broken lintels" was called for and forwarded as desired by the Superintendent, Archæological Survey, Western Circle, in his No. 10—21 S.C. of 6th August 1918 to the address of the Collector of Thar Parkar. Neither of the abovementioned works were sanctioned. The Superintendent informed the Collector in his No. 384, dated 19th February 1919, that allotment for the works would be granted after execution of the agreement by the Managing Representatives. No expenditure has been incurred during the year under report. Rupees 177 have been provided in the schedule of requirements for 1921-22 but the estimate will require revision due to the rise in rates of labour and materials.

APPENDIX O.

WORKS PROPOSED FOR THE YEAR 1921-1922

LIST I.

Current repairs and maintenance

Serial No	District	Locality	Name of work		Amount of allotment
			Indus Left Bank Division	Rs	Rs
1	Northern Jamrao Canals District	Sinjhoro	Current repairs to Brahmbra ka Thul— (*a*) Caretaker s pay for 12 months at Rs 14 per mensem (*b*) Repairs	168 50	218
2	Do	Do	Prov ding leather belt and brass badge for the caretaker of approved pattern at Rs 10 (No 1)	10	10
3	Fuleli Canals	Gaja Head	Current repa rs to Buddh st stupa		30
4	Eastern Nara	Mirpurkhas	Current repairs to Buddhist stupa— (*a*) Caretaker s pay for 12 months at Rs 16 per mensem (*b*) Repairs	192 11	203
5	Do	Do	Prov d ng leather belt and brass badge for the [illegible]	10	10
6	Do	Naokot	[illegible]		56
7	Nasrat Canals	Moro	[illegible]		56
8	Do	Do	Do to the Buddhist stupa at Thul mir Rukan		15
			Indus Right Bank Division		
9	Karachi Canals	Tatta	Current repairs to Monuments at Tatta and Makli— (*a*) Repairs to monuments and road (*b*) Caretaker s pay for 12 months at Rs 16 per mensem	160 192	352
10	Do	Do	Provid ng leather belt and brass badge for care taker of approved pattern at Rs 10 (No 1)	10	10
11	Western Nara	Khudabad	Current repairs to the Juma masjid— (*a*) Repa rs (*b*) Caretaker s pay for 12 months at Rs 16 per mensem	9 192	201
12	Do	Do	Current repa rs to Yar Mahmud Khan s tomb and adjo n ng masj d and tomb— (*a*) Repa rs (*b*) Caretaker s pay for 12 months at Rs 16	45 192	237
13	Do	Do	Providing leather belts and brass badges for care taker s of approved pattern at Rs 10 each (Nos 2)	20	20
14	Ghar Canals	Ratodero	[illegible]		105
15	Karachi Buildings	Hyderabad	[illegible] (*b*) Repa rs	42 60	102
16	Do	Do	Current repa rs to Ghulam Nabi Kalhora s tomb— (*a*) Caretaker's pay for 6 months at Rs 7 per mensem (*b*) Repairs	42 78	120
17	Do	Do	Current repa rs to Sarfraz Khan Kalhora s tomb— (*a*) Caretaker's pay for 12 months at Rs 7 per mensem (*b*) Repairs	84 179	263
18	Do	Do	Current repa r to memorial p llar at G du Bunder		75
19	Do	Do	Do to Harem of mirs in fort [illegible]		[illegible]
20	Do	Do	[illegible]		40
			Northern Division		
21	Ahmadabad	Ahmadabad	[illegible]		420
22	Do	Do	[illegible] per mensem (*b*) Repairs	192 12	[illegible]
23	Do	Do	Current repa rs to Azamkhan s Palace ..		[illegible] 00

Serial No.	District.	Locality.	Name of work.		Amount of allotment.
				Rs.	Rs.
24	Ahmadabad ...	Ahmadabad ...	Current repairs to Ahmadshah's mosque—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	40	
					232
25	Do. ...	Do. ...	Current repairs to Three gates		50
26	Do. ...	Do. ...	Do. to Bhadar Tower		80
27	Do. ...	Do. ...	Do. to Rani Sipri's mosque and tomb—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	20	
					212
28	Do. ...	Do. ...	Current repairs to Muhafizkhan's masjid ...		20
29	Do. ...	Do. ...	Do. to Queen's mosque at Sarangpur.		30
30	Do. ...	Do. ...	Do. to Bava Lolis mosque—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	40	
					232
31	Do. ...	Do. ...	Current repairs to Dutch tombs on Kankaria tank		60
32	Do. ...	Do. ...	Current repairs to Dada Harir's well—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	30	
					222
33	Do. ...	Do. ...	Current repairs to Dada Harir's masjid ...		60
34	Do. ...	Do. ...	Do. to Mian Khan Jahan's masjid ...		50
35	Do. ...	Do ...	Do. to the tomb of Mir Abu Turab ...		10
36	Do. ...	Do. ...	Do. to Sidi Basir's minar and tomb...		70
37	Do. ...	Do. ...	Do. to *Achyut Bibi's mosque and tomb*—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	30	
					222
38	Do. ...	Do ...	Maintaining Garden in Siddi Sayyad's masjid, *i.e.*, pay of a mali for 6 months at Rs. 20 and earth.		145
39	Do.	Do ...	Maintaining garden in Ahmed Shah's mosque, *i.e.*, pay of a mali for 5 months at Rs. 20 and earth.		145
40	Do. ...	Vasna ..	Current repairs to tomb of Azam Khan Muazzam Khan		50
41	Do. ...	Kochrab Paldi ..	Do. to small stone mosque ...		20
42	Do. ...	Adalaj ...	Do. to the stepped well—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	50	
					242
43	Do. ...	Dholka ...	Current repairs to Balol Khan Qazi's mosque—		
			(a) Caretaker's pay for 12 months at Rs. 16 *per mensem*	192	
			(b) Repairs	40	
					232
44	Do. ...	Do. ...	Current repairs to Khan Masjid—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	40	
					232
45	Do. ...	Do ...	Current repairs to Khan tank		100
46	Do. ...	Isanpur ...	Do to the small stone mosque to the *south of Malik-Isan-ul-mulk's* mosque		60
47	Do. ...	Vatva ...	Do to Tombs—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	144	
					336
48	Do. ...	Viramgaon ...	Current repairs to Mansar Tank		60
49	Do. ...	Ahmadabad ...	Providing leather belt and brass badge to each caretaker of approved pattern in the district at Rs. 10 each, Nos. 10		100
50	Kaira and Panch Mahals.	Champaner ...	Current repairs to the Archæological Buildings—		
			(a) One karkoon's pay for 12 months at Rs. 35 per mensem	420	
			(b) One mukadam's pay for 12 months at Rs. 20 per mensem	240	
			(c) 5 caretaker's pay for 12 months at Rs. 15 per mensem each	900	
			(d) Repairs to 15 monuments	250	
					1,810
51	Do. ...	Halol ...	Current repairs to Sikandarshah's Roza ...		30
52	Do. ...	Sojali ..	Do. to the tomb of Saifuddin and Nizamuddin locally known as Rowza and Rowzi—		
			(a) Caretaker's pay for 12 months at Rs. 10 per mensem	120	
			(b) Repairs	52	
					172

Serial No	District	Locality	Name of work		Amount of allotment
				Rs	Rs.
53	Kaira and Panch Mahals.	Mahmudabad	Current repairs to the Bhamaria well		150
54	Do	Do	Providing leather belt and brass badge for each caretaker and mukadam at Rs 10 each (Nos 7)		70
55	Surat and Broach	Broach	Current repairs to Dutch tombs at Broach		35
56	Do	Do	Do to Jami masjid		160
57	Do	Olpad	Do to the Vaux's tomb		31
58	Do	Saval	Do to the tomb		6
59	Thana	Ambarnath	Do to the temple of Ambarnath		35
60	Do	Thana	Do to the Graves of English factors		10
61	Do	Kalyan	Do to Mutabarkhan s tombs and Kali masjid		24
62	Do	Mahul	Do to Mahul fort		80
63	Do	Nanaghat	Do to the Brahmanical Caves		15
64	Do	Vasheli	Do to the Caves		15
65	Do	Bassein	Do to the Bassein fort—		
			(a) Caretaker s pay at Rs 16 per mensem	192	
			(b) Repairs	150	
					342
66	Do	Arnala	Current repairs to Arnala fort		60
67	Do	Barat hill	Do to Caves		75
68	Do	Thana	Providing leather belt and brass badge for each caretaker of the approved pattern in the district at Rs 10 each (No 1)		o
69	Presidency	Gharapuri	Current repairs to the caves and pier—		
			(a) Assistant Custodian s pay for 12 months at Rs 50 per mensem	600	
			(b) Two Ramoshi s pay for 12 months at Rs 28 per mensem each	672	
			(c) Two peons pay for 12 months at Rs 18 per mensem each	432	
			(d) Three sweepers pay for 12 months (one at Rs 18 per mensem and two at Rs 16 per mensem each)	600	
			(e) Repairs	890	
					3 194
70	Do	Do	Providing leather belt and brass badge for Ramoshi s peons and sweepers of approved pattern at Rs. 10 each No 7		70
71	Do	Do	Current repairs to custodians quarters		112
72	Do	Do	Do to Assistant Custodians quarters		18
73	Do	Do	Do to Police Chowk and watch man s quarters		18
74	Andheri	Kanheri	Do to the caves		190
75	Do	Majas	Do to the Jogeshwari caves		68
76	Do	Kondivta	Do to the caves		54
77	Do	Mandapeswar	Do to the Mandapsvara caves the watch tower and the portuguese monastery		95
78	Do	Bandra	Do to the fort		40
79	Kolaba	Pala	Do to the Pala caves		60
80	Do	Kuda	Do to the Kuda caves		60
81	Do	Ambivli	Do to the caves		60
82	Do	Agakot	Do to the Portuguese remains		595
83	Do	Korla	Do to the Korla fort		50
84	Do.	Revadanda	Do to the monuments in the fort		350
85	Do	Rayagarh	Do to Sri Shivaji s Samadhi and Mahadeva temple		125
86	Do	Peth	Do to the Kotal fort		75
87	Do	Alibag	Do to the fort		175
			Central Division		
88	East Khandesh	Patna	Current repairs to the Maheswar Mahadeva temple		55
89	Do	Do	Do to the Srinagar chawdi		80
90	Do	Do	Do to the Nagarjun cave		80
91	Do	Do	Do to the caves		80
92	Do	Waghal	Do. to the Mudha Devi s temple		80
93	Do	Dighi	Do to the temple of Devi and Sambha		35
94	Do	Changdeva	Do to the Changadev s temple		160
95	Do	Sangameshwar	Do to the old temple of Mahadeva		70
96	West Khandesh	Balsana	Do to temples— Pay of caretaker for 12 months at Rs 3 per mensem	36	36
97	Do	Do	Providing leather belt and brass badge for the caretaker of approved pattern at Rs 10 each No 1		10
98	Nasik	Sinnar	Current repairs to Gondesvara temple—		
			(a) Caretaker's pay for 12 months at Rs 14 per mensem	168	
			(b) Repairs	20	
					188

Serial No.	District.	Locality.	Name of work.		Amount of allotment.
				Rs.	Rs.
99	Nasik	Sinnar ...	Current repairs to Aisvara temple		15
100	Do.	Pandu Lena ...	Do. to Pandu Lena Caves—		
			(a) Caretaker's pay for 12 months at Rs. 14 per mensem	168	
			(b) Repairs	50	
					218
101	Do.	.. Ankai ...	Current repairs to the caves—		
			(a) Caretaker's pay for 12 months at Rs. 14 per mensem	168	
			(b) Repairs	104	
					272
102	Do	... Anjaneri ...	Current repairs to the temple		46
103	Do.	... Jhodga ...	Do. to the Hemadpanti temple of *Mankeshwara Siva* ...		130
104	Do	... Nasik ...	Providing leather belt and brass badge for each caretaker of approved pattern in the district at Rs. 10 each (Nos. 3)		30
105	Ahmadnagar	... Tisgaon ...	Current repairs to five stone gates		50
106	Do.	Harischandragarh..	Do. to the caves and temples ...		10
107	Do.	.. Tahakari ...	Do. to the Tripad Srinivas temple ...		10
108	Do.	... Ratanwadi ...	Do. to the temple of Amritesvara ...		10
109	Do.	.. Bamni ...	Do. to the Hemadpanti tank ...		22
110	Do.	... Kokamthan ...	Do. to the old temple		96
111	Do.	. Ahmadnagar ..	Do. to the Damri masjid ...		20
112	Do	.. Do ...	Do. to Faria Bagh—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	36	
					228
113	Do.	... Do. ...	Providing leather belt and brass badge for the caretaker of approved pattern at Rs. 10 each (No. 1)		10
114	Do.	... Dhokeshwar ...	Current repairs to the caves		22
115	Do.	... Mandavgaon Katrabad.	Do. to Devi's temple		19
116	Do.	... Karjat ...	Do. to Mallikarjun's temple ...		20
117	Do.	... Pedgaon ...	Do. to Bableshvara temple ...		22
118	Poona	... Karla ...	Current repairs to the caves—		
			(a) Custodian's pay for 12 months at Rs. 50 per mensem	600	
			(b) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(c) Repairs	367	
					1,159
119	Do.	... Ghatghar ...	Current repairs to the caves		50
120	Do.	... Bhaja ...	Do. to the caves—		
			(a) Caretaker's pay for 12 months at Rs. 14 per mensem	168	
			(b) Repairs	142	
					310
121	Do.	... Shelarwadi ...	Current repairs to the caves		160
122	Do.	... Bedsa ...	Do. do.		143
123	Do.	... Junnar ...	Do. to the caves—		
			(a) Four caretaker's pay for 12 months at Rs. 16 per mensem each ...	768	
			(b) Repairs	100	
					868
124	Do.	... Lohagarh ...	Current repairs to the fort		240
125	Do.	... Rajmachi ...	Do. do.		200
126	Poona	... Visapur ...	Do. do.		160
127	Do.	... Bhamburda ...	Do. to the caves—		
			(a) Caretaker's pay for 12 months at Rs. 16 per mensem	192	
			(b) Repairs	139	
					321
128	Do.	... Tulapur ...	Current repairs to Sambhajis Samadhi ...		110
129	Do.	... Sinhagarh ...	Do. to Singarh fort		125
130	Do.	... Do. ...	Do. to Rajaram's samadhi ..		167
131	Do.	... Poona ...	Do. to Kotwal's residence ...		23
132	Do.	... Do. ...	Do. to Shanwar Wada—		
			(a) Two caretakers' for 12 months (1) (Rs. 25 (2) Rs. 16 per mensem	492	
			(b) Three police constables pay for 12 months at Rs. 92-8-0 per mensem (for three)... 101-5-1 (increased rate).	1,110	
			(c) Repairs	50	
					1,652
133	Do.	... Do. ...	Providing leather belt and brass badge for each caretaker of approved pattern at Rs. 10 each (No. 9)		90
134	Satara	... Jakhinwadi ...	Current repairs to Buddhist caves		100
135	Do.	... Pratapgarh ...	Do. to the tomb of Afzalkhan ...		10
136	Do.	... Karanja ...	Do. to the brick column errected by Aurangzeb		10

Serial No	District	Locality	Name of work		Amount of allotment
				Rs	Rs
137	Sholapur	Sholapur	Current repairs to the fort— (a) Repairs (b) Caretaker's pay for 12 months at Rs 15 per mensem	750 180	930
138	Do	Karmala	Current repairs to the fort		100
139	Do	Sholapur	Providing leather belt and brass badge for the caretaker of approved pattern at Rs 10 (No 1)		10
			Southern Division		
140	Belgaum	Deogaon	[illegible] he old J n temple		33
141	Do	Gol hall	[illegible]		35
142	Do	Konnur	[illegible] m lls		150
143	Ratnagiri	Harna	Do to the Suvarnadurga fort		150
144	Do	Dabhol	*Do to the masque*		65
145	Do	Jaigad	Do to the fort wall		150
146	Do	*Vizayadurga*	Do to the fort wall		300
147	Do	Malwan	Do to Sindhudurga fort		225
148	Karwar	Sonda	Do to the kings seat		20
149	Do	Do	Do to the temple close to and south of the kings seat		14
150	Do	Mirjan	Do to the fort		50
151	Do	Kumtha	Do to tombs on the right side of Manik Kumtha road		10
152	Do	Gerasappa	*Do to the Chaturmukha Basti*		29
153	Do	Do	Do to the Vardhamanswami temple		20
154	Do	Do	Do to the Virbhadra temple		20
155	Do	Bhatkal	*Do to Jettappa Naikan Chandranathesvara Basti*		3
156	Do	Do	Do to Three European tombs		3
157	Dharwar	Somsagar	Do to the temple of Siva		9
158	Do	Bilg	Do to the small deserted temple dedicated *to Siva*		9
159	Do	Bankapur	Do to the Nagareshvara temple		32
160	Do	*Unkal*	*Do to four porched temple (Chandramaulesvara)*		7
161	Do	Amargol	Do to Shankarlinga temple		11
162	Do	Naregal	Do to Sarveshvara temple		12
163	Do	Hangal	Do to the old ruined temple between the fort and the tank		45
164	Do	Balambid	Do to Kalmesvara temple		40
165	Do	Haveri	Do to the Siddhesvara temple		15
166	Do	Lakund	Do to Nannesvara temple		15
167	Do	Do	Do to Kumbhargiri temple		24
168	Do	Do	Do to Kashivishveshvara temple		25
169	Do	Do	Do to the Jain Basti		15
170	Do	Dambal	Do to Dodda Basavanna temple		15
171	Do	Do	Do to Somesvara temple		15
172	Do	Gadag	Do to Somesvara temple		30
173	Do	Do	Do to Saraswat temple		20
174	Do	Rattihalli	Do to Kadambeshvara temple		25
175	Do	Chowdhanpur	Do to the Mukteshvara temple		25
176	Do	Galagnath	Do to the Galageshvara temple		45
177	Do	Hangal	Do to Virbhadra temple		25
178	Do	Do	Do to Tarakeshvara temple		50
179	*Bijapur*	*Bijapur*	Do to the gates wall of city and citadel at Bijapur		50
180	Do	Do	Do to Jami masjid		150
181	Do	Do	Do to Ali Shahs masjid		27
182	Do	Do	Do to Andu masjid		10
183	Do	Do	Do to Zanjiri or Malik Jahan Begams masjid		10
184	Do	Do	Do to Zamrud masjid		5
185	Do	Do	Do to Macca masjid		10
186	Do	Do	Do to Gagan mahal		18
187	Do	Do	Do to Satmazal		10
188	Do	Do	Do to Asar mahal		40
189	Do	Do	Do to Mehtar mahal		10
190	Do	Do	Do to Gol Gumbaz		165
191	Do	Do	Do to Ali Roza I		60
192	Do	Do	Do to Khavaskhans tomb (Jod gumbaj)		23
193	Do	Do	Do to Kamalk Gumbaz		5
194	Do	Do	Do to Chanda Bavad		9
195	Do	Do	Do to Taj Bavad		29
196	Do	Do	Do to Ibrahim Roza		175
197	Do	Do	*Do to Soner masjid*		15
198	Do	Do	Do to Hyderkhan's tomb		20
199	Do	Do	Do to Pir Sheikh Hamid Kadris tomb and masjid attached		55
200	Do	Do	Do to Small tomb No 47		5
201	Do	Do	Do to the tomb No 48		5
202	Do	Do	Do to Nau Gumbaz		5

Serial No.	District.	Locality.	Name of work	Amount of allotment.
				Rs.
203	Bijapur	... Bijapur	... Current repairs to Khidki masjid	5
204	Do	... Do.	... Do. to mosque No 366	5
205	Do	... Do	Do. to Afzulkhan's wives tombs ...	25
206	Do.	... Do.	Do. to Ain-ul-Mulk's tomb	20
207	Do	... Do	Do. to mosque at Gol Gumbaz... ...	20
208	Do	... Do	.. Do. to Jalmandir	5
209	Do	.. Do	... Do. to Batulla Khan's mosque	20
210	Do.	... Do	.. Do. to Yusuf's Old Jami masjid ...	11
211	Do.	. Do	. Do to Mustaffa Khan's mosque ...	20
212	Do	... Do	... Do. to Karimuddin's tomb	30
213	Do	.. Do	. Do to mosque No 294	19
214	Do	... Do	... Do. to Chinch Didi masjid	15
215	Do	... Do	... Do to Ikhlas Khan's mosque... ...	15
216	Do	... Do	... Do. to Chota Asar	15
217	Do	... Do	Do to Rangi masjid	5
218	Do	... Do	Do to the old pavilion in the compound of Asar Mahal	5
219	Do	. Do	.. Do to Mutabarkhan's mahal and pavilion ...	5
220	Do	. Do	... Do to the Green tomb at Bijapur ...	15
221	Do	. Do	.. Do to Ali Roza II	30
222	Do	Do	.. Do. to Shikandarshah's tomb	9
223	Do	.. Do	.. Do to Kishwar Khan's tomb	15
224	Do	Do.	.. Do to Haji Hasan's tomb	15
225	Do	. Do	.. Do. to Water pavilions (Nos. 61, 67, 91, 115, 114, 142, 147, 286, 289)	45
226	Do	Do	.. Do to Ruined gateway with inscription slab No 127	15
227	Do.	.. Do	. Do to Badi Kaman	15
228	Do	.. Do	. Do to Bukhari masjid	10
229	Do	... Do	... Do. to Dharwadi masjid	20
230	Do	Do.	... Do to the Ibrahimpur masjid	15
231	Do	... Do	... Do to Jahan Begam's tomb	24
232	Do	.. Do	... Do to Mosque No 21 behind Chanda Bavadi	5
233	Do.	. Do.	... Do. to Mulla mosque	45
234	Do.	... Do.	.. Do. to the dam of the Ramling tank ...	20
235	Do.	. Do	... Do. to all old guns on the rampart of the fort wall	20
236	Do	.. Do	... Do to Parkhan's masjid	8
237	Do.	... Do	... Do. to Aurangzeb's wife's tomb... ..	18
238	Do	.. Do.	... Do to mosque No. 310	14
239	Do.	.. Do.	.. Do. to mosque No. 329	5
240	Do	... Do.	... Do. to Moti Gumbaz	10
241	Do	.. Do	... Do. to Shah-Navazkhan's tomb ..	17
242	Do	.. Do	.. Do. to Deccani Idga	20
243	Do	... Do.	.. Do. to mosque No 213	5
244	Do	... Do	... Do. to Yakub Dabuli's mosque and tomb ...	15
245	Do	. Do.	... Do. to Hyder Burj	15
246	Do	. Do	.. Do. to Ibrahim I Jami masjid	5
247	Do	... Kumatgi	... Do. to water pavilion	15
248	Do	... Indi	... Do. to the Inscriptions	10
249	Do.	... Belur and Katgeri	... Do. do.	10
250	Do.	... Ainapur	... Do. to Begam Mahal at Ainapur ..	23
251	Do	... Gudur	.. Do. to three inscriptions	6
252	Do	... Aiholli	... Do to the temples	345
253	Do.	... Do.	... Do. to the temples at Pattadkal ..	45
254	Do.	... Bijapur	... Establishment— Rs. (1) One maistry for 12 months at Rs. 50 per mensem ... ... 600; (2) One inspector for 12 months at Rs. 50 per mensem ... ... 600; (3) One karkoon for 12 months at Rs. 30 per mensem ... ... 360; (4) One Imaratwala for 12 months at Rs. 19 per ... ... 228; Imaratwala for 12 months at Rs. 18 ... each ... 648; 's for 12 mo[illegible] 15 per each ... 360; [illegible] for 1[illegible] 16 each 2,496	5,292

Serial No	District	Locality	Name of work	Amount of allotment
				Rs.
255	Bijapur	Aiholli	Pay of two caretakers for 12 months at Rs 16 per mensem each for temples	384
256	Do	Pattadkal	Do do	384
257	Do	Badami	Do do	384
258	Do	Kumatgi	Pay of one caretaker for 12 months at Rs 16 per mensem for the pavilions	192
259	Do	Bijapur	Grant to Naqqarkhana Museum	1,064
260	Do	Do	Providing leather belts and brass badges to the caretakers and Imaratwalas of approved pattern in the district at Rs 10 each (24 numbers)	240
			Total	35,535

Special Repair Works for 1921-1922

List II

(Arranged in the order of urgency)

District	Place	Name of Monument	Amount Rs	a	p
Kaira and Panch Mahals	Champaner	Ancient Monuments in Champaner and Pavagadh*	14,000	0	0
Bijapur	Torvi	Sangit Mahal	4,389	0	0
Poona	Karla	Caves	115	0	0
Bijapur	Bijapur	Gol Gombaz*	15,000	0	0
Do	Do	Gagan Mahal	5,352	0	0
Do	Ainapur	Jahan Begum's Palace	784	0	0
Kolaba	Agarkot	Portuguese Monuments*	1,000	0	0
Thana	Bassein	Do *	3,000	0	0
Kolaba	Gharapuri	Elephanta Caves*	15,000	0	0
Ahmadnagar	Ahmadnagar	Monuments in fort*	2,000	0	0
Do	Do	Fariabagh *	2,800	0	0
Karachi	Tatta	Tombs on Makli Hills*	3,800	0	0
Ahmadabad	Dholka	Khan Masjid*	2,802	0	0
Poona	Bhaja	Caves*	1,200	0	0
Sukkur	Rohri	Satyan jo than	1,383	0	0
Ahmadabad	Ahmadabad	Rani Sipri's Masjid*	840	0	0
Sholapur	Sholapur	Temple in fort*	1,000	0	0
		Total	74,465	0	0

* Running works are marked with asterisks

PART II.

EPIGRAPHY AND NUMISMATICS.

(A) Epigraphy.

(i) *Hindu and Buddhist*

Inscriptions from the Rewa State

1 Three large unpublished stone inscriptions and two small ones were found in the quadrangle in front of His Highness the Maharaja's Palace in Rewa Town These inscriptions had been discovered at different places within the territories of His Highness the Maharaja of Rewa and collected by his officers at differrent times Inscription No 1 was found built in the front wall of the Palace just under the Darbar hall or the Throne room At the time of my first visit in April 1920 the lower part of this inscription was partly covered with plaster, which was removed at my request by Rai Bahadur Pandit Janki Prasad, the Home Member of the Council of regency, Rewa State This inscription consists of 49 lines and contains the spiritual geneology of the ascetics of the Mattamayura family who had received large donations from the Kings of the Chedi dynasty The information supplied by this inscription supplements the information which we already possess from the Bilhari inscription of the Chedi Rulers and the inscription from Ranod in the Gwalior State Unfortunately for us large portions of this inscription have flaked away leaving the record incomplete The state of this record is very much to be regretted as the lower part contained valuable information about the exploits of the Rulers of Chedi dynasty It is not dated but its date can be very accurately guessed from the date in the Chandrehe Inscription of the same family of ascetics, a summary of which is given below in para 6

The Mattamayura ascetics

The Succession of Saiva Pontiffs

2 The record opens within an invocation to Siva In the next verse we have a reference to a place called Madhumati which is referred to both in the Ranod and Bilhari inscriptions An ascetic named Chudasiva is introduced in the fourth verse His disciple was Prabhavasiva who is mentioned in the next verse In the sixth vers it is stated that he was brought to this part of the country by Yuvarajadeva I, the son of Mugdhatunga and made to accept a monastery or a temple His disciple was Prasantasiva who is mentioned in the 7th verse This ascetic is praised in the next seven verses In verse 10 he is stated to have built a house of Isvara, *i e*, a temple of Siva, to the north of the high temple caused to be built by the illustrious Yuvarajadeva I In addition to these he caused to be set up images of Paduma, Uma and Isvara, Shadanana, Ganapati and Sarasvati in the rooms adjoining the te[illegible] c[illegible] In his old age this ascetic w[illegible] banks of the divine river Ganges The name of this disciple who succeeded him in the monastery is unfortunately broken He resigned his seat in favour of another disciple of Prasantasiva named Prabodhasiva Beyond this point it is impossible to follow the narrative of this record on account of destruction of letters The lower part of the record is in a much better state of preservation compared with the middle which has suffered very heavily from flaking King Kokalladeva is mentioned in line 40 and is evidently the second king of that name of the Chedi dynasty In the next line we have a mention of aquatic jewels and water forts, in connection with the King of Gauda A number of villages, apparently received by these ascetics as grants from Kings of Chedi dynasty, are mentioned [illegible] ahadur Pandit Janki Prasad is [illegible] the Bilaspur Katni section of [illegible] ntioned is Vakkadol [illegible] which cannot be identified as well as Kasaponjika A village named Abhirapalli is mentioned in line 44 Three others named Bhadvachiura, Tujumba and Kukkudia are [illegible]

Images dedicated at Gurgi

King Kokalla I

The King of Gauda.

Villages granted to the monks

45. It is mentioned in line 47 that the following villages were given to the god Somanatha by somebody else and protected (?) by the illustrious Yuvarajadeva (? I):—Uraga, Karodhaka, Vrahmapuri, Sarvvakapondika and the field of Nannesvara. The name of the composer of the *prasasti is lost but it is mentioned* that he belonged to the Bharadvaja Gotra and was a son of Trayivarddhana. The record was written by Sivanaga, son of Avvoka and it was incised by the Sutradhara Madhava, son of Madasara. The various interesting points of information brought to light by the decipherment of this inscription will be described below in connection with the Chandrehe inscription of Prabodhasiva below in paragraph 6. Rai Bahadur Pandit Janki Prasad, Home Member of the Council of Regency, Rewa State, who has served very long under the late Maharaja Sir Venkataramansingh Bahadur as his private secretary, informs me that this inscription was brought from the ruins of Gurgi, 12 miles to the east of Rewa town, a detailed description of the ruins of which will be found in paragraph 32, Part IV, below.

3. Inscription No. 2 was discovered in one of the small guard rooms to the left of the main entrance to the citadel or palace enclosure of Rewa town. This is a Buddhist record of 27 lines and is incised on a thin slab of Kaimur sandstone. The object of the inscription is to record the excavation of a tank by a subordinate chief named Malayasinha at a cost of 1,500 *tankakas* stamped with the figure of Buddha (*Bhagavat*).

A Buddhist Inscription.

The inscription is dated, both in words in a verse, as well as in decimal figures, in S mvat 9ـ4, Bhadrapada sudi, a Friday. The last but one line of the record mentions that this date fell in the reign of the illustrious Vijayasimhadeva, the last known King of the Chedi dynasty of Dahala or Dabhala, who is also known to us from other records of the Chedi family. The record opens with an invocation to Manjughosha, the Buddhist god of learning. In the second verse the poet states that he intends to describe the family of Malayasinha and the third is devoted to a polite expression of his own weakness to achieve such an object. The sanctity of the river Narmada is introduced in the fourth verse while in the fifth it is stated that on the banks of the river is situated the City of Tripuri where there was a king named Sri-Vijaya who was born of the Utakarnna family. It is stated in the 7th verse that the illustrious Karnnadeva defeated his enemies by the valour of Sri-jata's arms. This chief was appointed to the charge of the *Vishaya*. From Sri-jata was born Yasahpala who was devout worshipper of the King Gayakarna. It should be noted in this connection that Gayakarna was the grandson of Sri-Karna and was the son of the latter's son Yasahkarna who had succeeded his father on the throne. Yasahpala had two sons named Chandrasinha and Padmasinha. Kirttisinha was the son of Padamasinha whose son was Malayasinha.

The family prasasti of Malayasinha.

King Vijaya of Tripuri.

His relations with Karnnadeva the great.

His son Yasahpala and King Gaya-karnna.

4. After the geneology of the donor, the record contains a geneology of the minister beginning with Ramadeva, whose son was Garga, whose son was Ranasinha, whose son was Jagatsinha and whose son Harisinha was probably the minister of Malayasinha and the Superintendent of the excavation of the tank. Verses 35—39 are devoted to the praise of the tank excavated by Malayasinha. The geneology of the composer of the *prasasti* occupies 7 verses. We have Uddharana, whose son was Sridhara, whose son was Thakkura Lakshmidhara, whose son was Vidyadhara, whose son was Purushottama, whose son was Vamana, whose son was Sridhara, whose son was Ramachandra, whose son Purushottama was the composer of the *prasasti*. The record was incised by *sutradhara* Ananta, son of Galhana. With the exception of a portion of the date and the opening invocation the entire record is in verse and consists of 54 verses. The inscription brings to light a new dynasty of subordinate kings, who followed the Buddhist faith and whose relations with the Kalachuri dynasty have been fully established by references to particular rulers of the supreme dynasty.

The geneology of the ministers.

5. The third inscription was found by me in the Secretary's office in Rewa town. Unfortunately no record has been kept or is now available about the find spot of this inscription. Rai Bahadur Pandit Janki Prasad, the Home Member

of the council of Rewa State, has very kindly promised to find out the find spot and have this information communicated to me If this information is available, then it will be published when this inscription is edited in the Epigraphia Indica The record is incised on a smooth plain slab of sandstone, the left half of which is missing The incomplete nature of the record is very much to be regretted as this particular rec rd supplies us with a good deal of important information about the contemporaries of king Karna of the Kalachuri dynasty and his campaigns It supplies us, in particular, with the names of one or two battles fought by that redoubtable warrior

The date in the third inscription.

This inscription is dated both in years of the Chedi era and in regnal years The use of the regnal year is particularly interesting and important for the chronology of the Chedi kings, because it supp ies us with fresh evidence regarding the period of accession of the throne of Karnna, son of Gangeya

The regnal years of King Karnna.

The inscription was incised in the year 812 of the Kalachur Chedi era, corresponding to 1060 61 A D, the 10th day of the bright half of Magha, a Thursday This particular year was the ninth year of the re gn of Karnnadeva and consequently we have to admit that he came to the throne in the year 803 4 of the Kalachuri Chedi Era which corresponds to the year 1052 53 A D, but we know from the Benares grant of the Kalachuri Chedi year 793 1042 A D that Karnna was reigning in that year and that he had formed the *samvatsarika Sraddha* of his father at Veni, i e, Allahabad (W ... [illegible] late Professor Kielhorn) and therefore [illegible] K C year 792 and not in 803 4 The [illegible] nal year is particularly significant This phrase is *Srim it-Karnna prakasa vyavaharanaya* which means "according to law or according to custom or practice regulating the public appearance of Karnna" This statement proves that king Karnna was crowned either for a second time or as a Chakravarttin monarch ten or eleven after his succession and that his regnal years were counted from the date of his second *abhisheka* The inscription begins with a verse containing an invocation of Siva, but on account of the mutilation of the left half, it is impossible to count the verses In third line we find a mention of Kokalla, evidently Kokalla II, from whom Gangeyadeva father of Karnnadeva was born.

The Kalachuri-Chedi Geneology

In the 5th line we have portions of a verse, which calls forth a blessing on the illustrious Karnnadeva. In the 6th line it is stated that when the crest jewel of the lords of the Chedis was ruling the earth there was a chief named Vapula who was a devoted worshipper of his feet There was a chief named Lakshmana, wh se son was Vijjala *Ranaka* The 8th line contains the name of one Vigraharaja, who was a mighty warrior and who appears to have been the father of Vapula In the 10th line we have the name of the battle fought by this chief It is called the battle of horses (*Ghotakavigrahe*) The next line supplies us with the name of another battle which is called the battle of the valley of the red mountain (*Pita Parvvata tala*) where a chief named Irilochana was defeated In the 12th line we have a mention of a village named Tarmma which is said to be well known in the Kadambari The next line contains the mention of the dedication of a *linga* The 15th line contains the mutilated description of the various villages devoted to the worship of the god From the next line we know that the name of this Siva was Vapulesvara In the 18th line it is stated that the prasasti was composed by one Viruka, son of Hrishikesa and an inhabitant of the village of Tarmma The 19th line contains a supplementary record which mentions the donation of an image of Mahesvari by a lady named Pravara, who was likewise known as Nayanavali, and who was evidently the wife of the donor Vapula

6 The existence of an ancient Sanskrit record in the monastery at Chandrehe was noticed by the late Sir Alexander Cunningham half a century ago, but for some reason not traceable at present, no copy was taken of this inscription and a pencil rubbing was the only facsimile available in 1890 when Dr Franz Kielhorn undertook to edit the important Bilhari record of the rulers of Chedi As this rubbing was very indistinct Dr Kielhorn was not able to do full justice to this record Except the date which was read correctly for the first time all other important points of this record escaped him For example, the mention of Yuvarajadeva in connection with the sage Prabhavasiva, was missed by him altogether This point has now been further

The Chandrehe Inscription.

elucidated by the mention of this King, together with his father's name, in connection with the same ascetic, in the Gurgi inscription, described above. This inscription has been incised on two slabs of stone of the same size, which have been built into the walls of the front verandah of the Saiva monastery which stands close to the great temple of Siva at Chandrehe, built by Prasantasiva and which before the time of my visit (April 1920) was the only temple of the Chedi type known to students of Indian architecture. The record consists of 27 lines of writing which are almost evenly distributed between two slabs, the first one having 14 and the second 13 lines. The inscription is dated in words in the last line of the second slab from which we know that it was incised on the sixth day of the bright half of Phalguna in the Kalachuri Chedi era 724=973 A. D. It opens with an invocation to Siva, which occupies three verses. In the fourth verse the author introduces the name of the Mattamayura clan of ascetics to which belonged the sage Purandara. His disciple was Sikhasiva, who is known to us from the Gurgi inscription as Chudasiva. The identity of these two names is certain as their disciples and disciple's disciples were the same persons. Besides that, Chudasiva's disciple is mentioned in connection with Yuvarajadeva I in both inscriptions, *i.e.*, the Gurgi and Chandrehe records. Chudasiva's disciple was Prabhavasiva who was greatly honoured by Yuvarajadeva The mere mention of this prince, in the Chandrehe record, becomes more important on account of the details given about this prince in the Gurgi inscription, where it is expressly stated that this Yuvarajadeva was the son of Mugdhatunga, *i.e.*, he was Yuvrajadeva I. Prabhavasiva was followed by his disciple Prasantasiva who built a pleasant monastery at the foot of the Bhramara Hill and at the confluence of the river Son. He was followed by his disciple Prabodhasiva who built this monastery close to the temple built by his *guru* and excavated a tank as well as a well. Prabhodhasiva at the same time re-excavated and repaired a well originally excavated by Prasantasiva. The *prasasti* was composed by the poet Dhamsata, son of Jaika and Khamarika. It was written by Damodara, the younger brother of Vasudeva, who was the son of Lakshmidhara. The record was incised by the Sutradhara Nilakantha according to the orders of the *Sutradhara* Suraka.

Its date.

The temples and buildings at Chandrehe.

7. In November 1920 an unpublished copper plate of the Paramara dynasty of Malava was discovered in the possession of Mr. J. Gazdar, the well known Art collector of Bombay. Mr. Gazdar very kindly allowed me to take the plates away for some time for decipherment. There are altogether 29 lines of writing in this grant, both plates of which are incised on one side only. These plates were joined together by a ring as there are two holes in both of them. With the exception of two verses in the beginning and two in the middle and the usual imprecatory verses at the end the whole of this grant is written in prose. The verses at the beginning are devoted to the praise of Siva. Then comes the geneological table commenting with the name of the donor the *Paramabhattaraka-Maharajadhiraja-Paramesvara*, the illustrious Naravarmmadeva who meditated on the feet of the P. M. P., the illustrious Udayadityadeva who meditated on the feet of the P. M. P., the illustrious Bhojadeva who meditated on the feet of the P. M. P., the illustrious Sindhurajadeva. The inscription records the grant of several pieces of land situated in the village of Kadambapadraka which was being enjoyed by the Mahamandalika Sri-Rajyadeva in the *pratijagaranaka* of Mandaraka in the *mandala* of Upendrapura to the Dviveda Asadhara, son of the Dikshita Devasarmman and grandson of the Dviveda Narayana, who belonged to the Madhyandina *sakha* and to the Katyayana *gotra*, whose *pravaras* were Katyayana-Kapila-Visvamitra and who was an imigrant from a place named Sringapura of the middle country. The date of the grant is V. S. 1167, the 12th day of the bright half of Magha=1110-11 A. D. The land granted consisted of several pieces and was given on several different occasions: thus 20 plough measures of land were given by the king himself and 10 by the Mahamandalika Sri-Rajyadeva, while four plough measures were given by his wife Sri-Mahadevi on the 15th day of the bright half of Karttika of the year 1154=1097-98 A. D. The King himself gave away another six plough measures of land on the 15th day of the bright half of Pausha in the year 1159=1102-3 A. D.

A Paramara grant.

The geneology of the Paramaras of Malava.

Its dates.

8 In one of the many small houses in front of the Palace at Rewa two fragmentary inscriptions were discovered, one of which contains the name of the Maharajadhiraja Paramesvara Sri-Yuvarajadeva and the second part of the date in which the year is lost Among the old guns at Rewa there is a small gun which was brought from the Maharaja's Palace at Allahabad to Rewa This gun is one of the oldest guns in India as it was cast during the reign of the Emperor Sher Shah by the well known artisan Saiyad Ahmad of Roum or Constantinople in the year 900 which evidently stands for the date 949 A H, discovered on other guns, cast by the same artisan during the reign of Sher Shah which have been discovered in East Bengal and in Assam The well known couplet on these guns read by Mr H F Stapleton of the Indian Education Service, is incised on this gun, along with the prose inscription in Persian There is a second inscription in Sanskrit on this gun consisting of three lines This inscription records that in the Saka year 1628=1702 A D in the month of Phalguna this gun was obtained by the illustrious Maharajadhiraja Rudrasinha (of the Ahom dynasty of Assam) after defeating the King of the Hidimba Country *i e* the modern Cachar It is not known how this gun came to Allahabad Very probably it was captured by the Mughals during their long wars with the Ahom Kings of Assam, during the reigns of Shah Jahan I and Aurangzeb Alamgir and brought to Allahabad Rai Bahadur Pandit Janki Prasad informs me that the gun was found while excavating earth in the compound of the Maharaja of Rewa's Palace at Allahabad

Fragmentary Kalachuri Records

A gun of Sher Shah at Rewa.

Taken by a king of Kachhar

Conquered by King Rudrasinha of Assam,

and captured by the Mughals

9 Two dated Pilgrim s records were discovered in the temple of Siddhanath at Nemawar, on the river Narmada in the Indore State There are numerous other records in this temple, the majority of which are unimportant, as being merely pilgrim s records or simply proper names Among these only two are dated and these two are longer than the rest Both of these inscriptions are incised on pillars supporting the *mandapa* of this great temple The first inscription is dated Vikrama Samvat 1253, the 13th day of the dark half of Asvina, which corresponds to September-October 1196 97 A D It records the visit of a man named Devesvara son of the Thakura Kayastha Vijadhara (*Vidyadhara*) who was a Kayastha of the Gauda family The second inscription is dated Friday, the second day of the dark half of Bhadra pada, Vikrama Samvat 1281 which corresponds to August September 1224-25 A D This inscription records the visit of another Kayastha of the Gauda family named Raja son of Sihada The first two words of this inscription being wrongly read at the time of the compilation of the Indore Gazetteer have given rise to various theories about a *Gondanayaka*, while in reality this word is *Gaud anvaye* meaning "in the Gauda family' Two other people are associated with Raja, named Raja Jaya Singha and a Pandita named Asadhara

Pilgrim s records at Nemawar

10 The only dated inscription at Amarkantak is to be found on the pedestal of an image which has been described in para 59 page 91, Part IV below The inscription is dated in year 922 which corresponds to the year 1171 A D. as the date is evidently to be referred to the Kalachuri Chedi era The date is given in a separate line to the right of this inscription which consists of two verses in four lines From this we learn that in the city of Ratnapura there was a superintendent of scribes named Pandita Madhava His son was Narayana who was as famous an archer as Arjjuna This statue of Narayana was caused to be made by some unknown person This is one of the rare instances of a statue of a layman being made People who are familiar with the statues of kings and of Jain ascetics at Mount Abu and Girnar can easily recognise in this a similar example This inscription was seen by Beglar but he read it in such a fashion that it was impossible to make out any sense from his statements

Inscribed Statue at Amarkantak

11 The existance of two Sanskrit inscriptions in the temple of Gokarnnanatha at Bisalpur near Rajmahal in the Jaipore State was known to Sir Alexander Cunningham who had seen them when he visited Bisalpur These two inscriptions are also votive records, incised long after the erection of the [illegible] self

which is ascribed by tradition to the Chahamana Chief Visaladeva or Vigraharaja I. The earliest of these inscriptions is dated Samvat 1221=1164-5 A. D., the 15th day of the dark half of Pausha and which is merely the record of the visit of a pilgrim who was a Kayastha and whose father's name was Thakkura Srivatsa, but whose name cannot be read properly. The other inscription is more important as it is one of the very few records which mentioned the unfortunate Chahamana Chief Prithviraja II. It is dated V. S. 1244=1187-8 A. D. The object of the inscription is the donation of two sword handles (?) in the *mandapa* of the temple of Sri-Gokarna at Vigrahapura, *i. e.*, Visalpur in the Sapadalaksha country.

Inscriptions at Bisalpur.

12. Rai Bahadur Pandit Gauri Shankar Hirachand Ojha, Superintendent of the Rajputana Museum, Ajmer, has discovered two inscriptions during the year under review. One of these is incised on the back of an image and consists of 16 lines. It is dated in the year 887, evidently of the Vikrama era and the upper part of this record along with the upper part of the image is damaged. It was discovered by Thakur Gopal Singh of Kharwa and removed by him to the fort at Kharwa. Major R. A. Lyall, Commissioner, Ajmer-Merwara, informed Pandit Ojha about this image and it was secured by him as a present to the Rajputana Museum, Ajmer, from the Thakur Sahib of Kharwa. The inscription records the dedication of an image of Siva *(Nila-Lohita)* by one Gaundasvami. The image appears to be a statue of the donor Gaundasvami. The date of the record is 2nd day of the dark half of Vaisakha V. S. 887=820-21 A. D. It mentions one Isanabhata, son of Dhamka, as the local ruler whom Pandit Ojha conjectures to be a vassal of the Pratiharas of Kananj. The verses were composed by Krishna, son of the Bhata Govinda and the name of the mason was Deddata, son of Atiganaditya. The image was set up by a monk named Tajjasvami. The other inscription is a mediaeval record and is dated Vikrama Samvat, 1345=1268-9 A. D. It records the erection of a temple called Pushpaka, with three *bhumikas* in the fort of Ranastambhapura or Ranthambhor, in the Jaipur State, by a prince named Hammiradeva of the Chahamana dynasty. The inscription consists of 29 lines and contains 39 verses. With the exception of the second half of the last line containing the date and the name of the mason the entire record is in verse. The fourth verse introduces the Chahamana dynasty and in the 5th verse it is stated that in this family Prithivi Raja and other kings took their birth. In the next verse we find the name of a king named Vagbhatadeva. In the 7th verse we find a mention of Jaitrasimha who harassed Jayasimha of the Paramara family of Malava in his fort of Mandapa or Mandugadh. Jaitrasimha also defeated a king of the Kurma of Kachchhapaghata family who were rulers of Karkkaralagiri. In the 9th verse we are informed that the King of Malava was defeated in a pass called Jhampaitha Ghatta, was captured, brought to Ranastambhapura and made a slave. Hammirasingha was the son of Jaitrasimha who defeated a King of Malava named Arjjuna whom Pandit Ojha is inclined to identify with Arjjunavarmman II of the Paramara dynasty of Malava. Hammiradeva caused to be built in the fort of Ranastambhapura, the palace or temple called Pushpaka to which was attached three *bhumis*.

Inscribed Statue from Kharwa V. S. 887.

The Chahamanas of Ranthambhor.

Their wars with the Paramaras of Malava.

(II) Muhammadan Inscription.

13. The number of Muhammadan inscriptions discovered during the year are very few in number and no systematic effort could be made to search for them, as conservation work has increased so much in this circle that it is impossible for the Superintendent to devote any length of time to research work. The inscriptions noted below were discovered during the inspection of ancient monuments to which they were attached, or in which they were stored were copied.

14. The oldest record discovered in the year comes from Broach. It was found in the back-wall of a new masjid near the Darga of Salle Ala at that place. This inscription records the erection of masjid during the reign of the Emperor Ghiyath-ud-din Abul Muzaffar Tughlaq Shah in the year 722 A. H. by Muhammad Butmari (written Buthari). The architect was Iqbal Fakhr-ullah. Muhammad Butmari is also mentioned in the inscription over one of the gates of the Jami

Inscriptions of Tughlaq I at Broach.

Masjid at Cambay. The second inscription was found on the main gate of the Jami Masjid at Broach This inscription is not in a good state of preservation but the name of the King Ghiyath-ud din Abul Muzaffar (Tughlaq Shah I), the name of the builder, Muhammad Buthari and the date 721 A H, can be read distinctly

15 Two inscriptions were discovered on two doors of a masjid built on a hill in the deserted city of Bihar, for a description of which please see page 110, para 91, Part IV These inscriptions record the erection of a masjid during the reign of Abul Muzaffer Mahmud Shah I of Malwa by one Westarkhan, a friend (?) of Shams Khan in the 844 A H, the second inscription is practically a duplicate of the first

Inscriptions at Bihar, Narsinggadh State

16 Two inscriptions were discovered in a room in the Municipal office at Surat The building, in which the Municipal office at Surat is located is a huge building of the Mughal period, the erection of which is recorded in the first inscription It is incised on the three slabs of marble and ornamented with *pietra dura* work The object of record is the erection of Sarai by Ishaq Beg Yazdi or (?) Muhafiz Khan during the reign of Shahajahan in A H 1054=1644 The Prince Muhammad Aurangzeb was appointed governor of Gujarat in this year The second inscription records the building of a fort during the reign of the emperor Farrukhsiyar It is incised on the back of marble pillar taken from some Hindu or Jain temple and sawn lengthwise There is no date in this inscription

Inscriptions at Surat

17 Two inscriptions were discovered at Ranebennur in the Dharwar District One of these is a large slab of stone placed on the top of an old gate in front of the Jami Masjid This inscription records the erection of a Masjid in the reign of the Emperor Muhammad Shah by the Amir ul umara Nawab Abdul Majid Khan and is dated Sunday 10th Muharram 1155 A H The second inscription is built over the central Mihrab of a new Masjid near the old one This inscription bears two dates 1078 A H and 1180 A H Over the upper right corner, we find the name of the emperor Ahmad Shah who reigned from 1161 to 1167 A H The body of the inscription is filled with quotations from the Quran in four lines The last and the fifth line states that the foundation of the Masjid was laid by Saiyad Muhammad Akram and sanctioned by Ankus Khan but that the building was rebuilt by khadim Muhammad ur Rahim in the time of (?) of Nawab Hakim Khan There is a date, 1180 A H, in the third line among quotations from the Quran The left upper corner we find the name of a Amir ul umara, on the left margin is the name of Khwajah Muhammad Rahim and the date 1180 A H In the lower left corner is the name of the mason, Khwaja (?) Ibrahim On the right margin it is stated the old Jami Masjid was built by (?) Saiyad Muhammad Akram in 1078 A D The lower right corner is the name of the Katib, Abdur Rahman, son of Shaikh Miran

Inscription at Ranebennur

(B) Numismatics

18 The credit of the most important discovery of the year under review in the Western Circle belongs to Rai Bahadur Pandit Gauri Shankar Hirachand Ojha, Superintendent of the Rajputana Museum, Ajmer Pandit Ojha purchased a gold coin at Ajmer for His Highness the Maharaja of Sirohi This coin was sold by a Mahajan of Bhilwara in Mewar to a Sharraf or money changer in Ajmer It has a ring soldered on to it which was removed by the Sharraf This coin is at present in the collection of His Highness the Ex Maharaja Kesari Singhji of Sirohi On the obverse of this coin is the legent *Sri Voppa* According to Pandit Ojha Voppa and Vappa are synonimous as an example of which cites the identity of Vapanabhatta and Voppabhatta in Aufrecht's Catalogus Catalogorum as well as the identity of Vappa Bhatti and Voppa Bhatti in the Gujarat copper plates The legend is at the top of the coin, below which is a trident to the right. By the side of the trident is a linga, representing Eka lingaji, the well known deity of Mewar To the right of this is the bull couchant, *i e* Nandin Below the bull is the figure of a monkey, lying prostrate on the ground This monkey is

Gold coin of Voppa. or Bappa Rawal.

the representation of Vappa, the founder of the Mewar House, who is considered to be the Nandigana of Siva. Nandin has the face of a monkey according to the Sundarakanda of the Ramayana. On the reverse of the coin is a folded *Chamara*, then a symbol for the sun consisting of a closed circle containing a cross. This symbol has been found in one of the inscriptions in the Rajputana Museum. To the right of the symbol for the sun is the handle of a *chhattra* or an umbrella. This portion of the coin has become indistinct. Below these is the representation of a cow suckling its calf. This is a representation of Kamadhenu, and stands for the cow of Harita Rashi, a Kanphata Yogi of the Lakulisa Sect, who was the priest of Ekalingaji and in whose service Vappa was for some time. Harita used to employ Vappa to tend this cow, but the cow used to come home with empty udders. Finding that the cow gave no milk Vappa followed her and found her pouring her milk over a *linga* in the forest. He called his Guru Harita and showed him the cause of the absence of milk in the cow's udders when she came home. This was the discovery of Ekalingaji. Below the cow there are two parallel lines, ending in the right half with a fish. This represents the Kutila stream mentioned in the Ekalinga-mahatmya, which flows near the Ekalingaji's temple. There is a pot or vase to the right of the cow and four dots below the river.

The legend of the discovery of Ekalinga.

19. The other important discovery of the year is the find of 359 silver wire coins or Larins in the Ratnagiri District of this Presidency. This hoard of larins were sent for examination by the Bombay Branch of the Royal Asiatic Society and were examined by Mr. Muhammad Ismail, Assistant Curator of the Prince of Wales Museum of Western India, who is working under me. The present knowledge on this subject consists entirely of the late Dr. Taylor's note on this subject published in the Numismatic Supplement No. XV issued with Vol. VI of the Journal and Proceedings of the Asiatic Society of Bengal (1910). The Ratnagiri hoard contains several new varieties and several dated coins. The dated coins belong to the type familiar from Dr. Taylor's description. They range in date from 964 A. H. to 1018 A. H. The earliest of these coins is dated 964 and should be assigned to Ibrahim I. Hitherto it was supposed that Ali Adil Shah I was the first prince to strike coins in his own name but that idea seems to be erroneous. Among the new varieties found in this hoard some coins with a (?) Kanarese legend in the place of the Persian legends. Only two coins of this variety have been found in this hoard. As the lenends on *Larins* are bound to be fragmentary it was impossible to read them. These coins have been sent to Rao Bahadur R. Narasimhachar, Director of Archæological Research in Mysore, who is the highest authority on Kanarese inscriptions at present. Another variety presents us with a new name. This name is Tahmasp. Tahmasp was the younger brother of Mallu Adil Shah and the father of Ibrahim I and did not actually reign according to the Persian histories of Bijapur. It may therefore be possible that the portion of the legend which has been delected on account of the method of striking these coins may have contained the name of his son Ibrahim, or that they were struck with the name of Tahmasp I the King of Persia. The latter suggestion ennamates from *Mr. Muhammad Ismail who examined the coins.* But it is also probable that these coins were issued by Tahmasp who ruled for a short time. Coins bearing the name of Tahmasp can be divided into four different varieties:— (1) With the Kalima on the reverse, (2) with the names of the five Imams instead of the Kalima, (3) with the title Bahadur for Tahmasp and (4) with the name of the four companions of the Prophet.

R. D. BANERJI.

PART III.

COMMENTARY ON CONSERVATION.

1 Though a liberal grant for the current and special repairs to ancient monuments in this Presidency was sanctioned by the Government during the last three years, and a large increase in the staff of Archæological overseers and sub overseers was also sanctioned, yet the conservation works to ancient monuments in this Province did not progress as satisfactorily as it might have been expected In order to elucidate this remark some cases of very bad work are briefly mentioned below These cases fall into two different classes —I Cases where a sub overseer specially told off for archæological works was not present, II Cases where a sub overseer trained by this Department was actually present With regard to class I all of these cases have occurred in the Bombay Presidency proper, *e g*, (*a*) The temple of Dodda Basavanna at Dambal in the Dharwar District, (*b*) The tripled shrined temple of Somesvara at Haralhalli in the same District, (*c*) Jahan Begam's Mahal at Ainapur in the Bijapur District, (*d*) The Caves at Elephanta in the Presidency District, (*e*) The Portuguese remains in the fort at Bassein in the Thana District, (*f*) The Galtesvar Mahadev temple at Sarnal in the Kaira and Panch Mahals District. The cases in class II have all occurred in Sind where inspite of the presence of Archæological sub overseers and repeated visits by the officers of this department it has become impossible to get good work executed The three cases in Sindh relate to the following works The first is the special repairs to the tombs at Makli Hills near Tatta in the Karachi Canals District, the second is the special repairs to the tomb of Ghulam Nabi Kalhora in Hyderabad, and the third instance occurred at Khudabad in the Larkhana District and lies in the jurisdiction of the Executive Engineer Western Nara District

2 The temple of Dodda Basvanna at Dambal in the Gadag Taluka of the Dharwar District is one of the finest specimens of ancient Hindu Architecture, built during the supreme power of the Western Chalukyas in the first half of the 11th Century A D, th whole structure was in a dilapidated state, especially the portion from the south west to north east of the corner of *sikhara* The masonry was displaced by the growth of trees over the structure and it was at first proposed to remove all the trees and vegetation, dismantle and rebuild that portion of the *sikhara* which was badly out of plumb With a view to save the important monument from further destruction, Mr J A Page, then Assistant Superintendent of this Circle, drew the attention of the Public Works Department in his conservation notes drawn on the 10th January, 1914, as well as in his report dated 6th July, 1914 The measures suggested by him primarily consisted of (1) the provision of a half a dozen temporary buttresses of stones to the north west quadrant of the *sikhara*, (2) testing for further supposed unequal movement of the foundation by means of glass strips for a couple of monsoons, and (3) that if after two years' test no further settlement takes place to carry on the recommendations embodied in the conservation notes, but if displacement is noticed, to dismantle that part of the *sikhara* which was badly deformed and to rebuild it The Public Works Department, however, erected temporary buttresses, but no glass tell tales ware put across the open joints as suggested till th [illegible] sted again to do so in July, 1918 [illegible] 918 and the result was noted in Nc [illegible] as against two years) and lastly it was declared that there was no settlement in the foundation which was correctly stated by Mr Page in paragraph 7 of his notes and paragraphs 3 and 5 of the report. Moreover, the rough estimate by Public Works Department of Rs 12,000 for conserving this monument thoroughly at the time when the grant for conservation works was very poor in comparison with other works to be done at that time, could not be properly taken up until January, 1919, when another estimate of Rs 2,186 was submitted by the Public Works Department for some of the items of work according to Mr Page's notes and others were rejected by the Superintending Engineer, Southern Division (*vide* paragraph 6, page 50-A P R, 1918 19) The work was taken in hand and placed under the charge of Sub-Divisional Officer, Gadag, who could

Temple of Dodda Basavanna, Dambal

work properly but visited the place once or twice a month when the repairs were in progress, and the whole work was left entirely to the mercy of a maistry. A photographer was sent to number the stones of the different courses of the temple and to photograph their positions before dismantling.

3. This reconstruction work, though it was a difficult one, could have been finished satisfactorily according to the principles of conservation, had the Public Works Department called on the officers of this department to help them and to inspect the work while in progress. It is a pity that the whole work is not completed as yet. The *amalaka* is still lying on the ground and the monument is standing bareheaded and thereby creating room for rain water to enter into the *sikhara* to help further destruction by nature.

Temple of Somesvara, Haralhalli.

4. The tripled-shrined temple of Somesvara at Haralhalli in the Karajgi Taluka of the Dharwar District, is another good specimen of Hindu Architecture. It is built of finely dressed blue basalt stones. The southern *sikhara* of the temple was badly deformed and portions of it, and the northern and western *sikharas* had collapsed already. The *chhajja* in front of the porch was broken which was temporarily propped up by a wooden strut and the roof of the *mandapa* was leaking. The foundation on all sides was exposed partly due to the excavation of earth from its sides by villagers and partly by the action of rain water. In his conservation notes dated 10th January 1914, Mr. J. A. Page recommended certain remedial measures for the above works. An estimate of Rs. 2,167 was framed by the Executive Engineer and was approved by Mr. Page in 1914. The work could not be taken in hand owing to the financial stringency at the time of the Great War and was begun after three years, in 1917. An allotment of Rs. 1,170 was sanctioned in the year 1917-18 but the full amount could not be utilised owing to the delay in obtaining permission from the Collector for the removal of some of the old carved stones belonging to the temple, which were removed by the villagers for constructing a ghat on the left bank of the river Tungabhadra, and which was recommended in the conservation notes. Only Rs. 823 ware spent and the balance was allotted during 1918-19, but again the work could not be completed on account of a certain difference of opinion about the repairs to the broken *chhajja* in front. Apart from this which is still lying in the same incomplete state, the other important and difficult items of conservation works, *e.g.*, sorting and carefully resetting old carved stones of *sikhara* as far as can be collected from the site, which were lying scattered all over the place, and to put in new cut-stones in places of missing ones without any carving on it, had been done very carelessly and no attention was paid about the original positions in the different courses of the stones replaced, some stones have even been placed upside down which could easily have been done by comparing other stones from the other existing *sikharas*. In underpinning one nicely carved stone has been used in the plinth. In fact the work was not at all completed according to the conservation notes supplied and no photographs were taken before dismantling, to serve as guide in rebuilding the structure. No difficult conservation works should be allowed to be taken in hand before complete drawings of the parts to be conserved are prepared and photographs taken.

Jahan Begam's Mahal, Ainapur.

5. At Ainapur in the Bijapur District the front facade of the Jahan Begam's Mahal, which was standing intact without any damage for so many years, was out of plumb by nearly 4½" causing three dangerous cracks in the roof of the verandah. It was proposed to build four buttresses in front. The building was frequently used by the travellers who spoiled the floors and walls, in order to prevent it all the doors and windows were covered with iron bars in angle iron frames. The buttresses each measuring 7'-2" × 3' × 30' tapering up to 1'-6" on top were constructed without any proper design. The courses were built horizontal instead of at an angle with the face of the wall. The ultimate result was that the buttresses themselves collapsed before the front facade toppled down, for the protection of which they were intended and thereby a sum of Rs. 2,400 was wasted. This monument with its faulty conservation works was inspected by the Director General of Archæology in India during the month of February, 1921, and he suggested some remedial measures. This monument could have been saved, had proper plans of buttresses with necessary stress

diagrams, were prepared and primary measures for the disposal of rain water from the tank in front to the neighbouring nallah, were thought of beforehand The whole roof of the front verandah has been dismantled to save the front facade of three arches and only one buttress is standing

6 · The special repairs to the caves at Elephanta were in progress during the year under review The work mainly consisted of removal of debris and stones from caves No 2 4, restoration of steps on four sides of the square temple in cave No I and providing new long notice boards in front of caves These works were inspected by the Director General of Archæology in India, on the 15th February, 1921 He objected specially to the partial removal of debris from the small caves and the restoration of steps and forthwith reported the matter to Government The steps have not been done according to the conservation notes supplied The instructions imparted to the Sub Divisional Officer on the spot, in the presence of the Executive Engineer, Presidency District, were not heeded and the work done is so bad that it must be removed and done again Instead of finishing one and starting on with the next, cave No I has been partially excavated and thus causing a loss of money as the other method would have been much cheaper.

Caves at Elephanta

7 The temple of Galtesvara Mahadeva at Sarnal in the Kaira District stands at the confluence of the river Mahi and the small rivulet Galti It is reached by a footpath from the Angadi Station on the Branch Railway Line between Anand and Godhra Mr Cousens first visited this temple in 1886 when the whole building was practically intact In 1908 when he drew up a conservation note on this monument he found its condition was changed The *sikhara* and portions of the *mandapa* were collapsed The measures recommended in the notes referred to, could not be taken in hand till 1917 when an estimate of Rs 2 739 was prepared and sanctioned by the Superintending Engineer Northern Division, as per his letter No A I—258, January, 1917 The monument was inspected by the Executive Engineer, in the month of April, 1917 when the work was in progress In his inspection notes the Executive Engineer strongly recommended the construction of four retaining walls to protect the monument from further destruction by flood water though such walls built of finely dressed dry stones of large dimension were existing there on all four sides In March 1919 the Executive Engineer requested permission to continue the work and to allow him to dismantle the *mandapa* which was in a tottering condition at that time The required permission was granted on condition that the numbering and other works should be done under the supervision of an Archæological sub overseer, accordingly that particular work was finished by the sub overseer V M Karandikar A second estimate amounting to Rs 12 084 was framed by the Executive Engineer based on his inspection notes, as well as, the conservation notes of this department and was sanctioned by Superintending Engineer, Northern Division, in his No 7229, dated 11th October, 1919 Out of this Rs 8,704 were meant for retaining walls and new pavement to the court thus formed, and the balance Rs 3,350 for dismantling and resetting roof of the *mandapa* and part of deformed *sikhara* The total length of the retaining wall is 280, and its breadth 5-6 at bottom of concrete which is 11′ in height The breadth of masonry just over concrete is -3 and diminishing to 13½″ below coping of parapet It is evident the wall was designed to retain the earth inside and to prevent water flowing against the plinth of the monument during floods Nearly half of the total length of the wall has been completed and the total expenditure up to date is Rs 7 202 against the sanctioned estimate It is not understood why such a long wall was built at all and that to a height of 26 6′ including 2′ 6′ for parapet, when there were other expedients such as building a short retaining wall with less depth and filling the space between new and old retaining walls with earth and pitching the whole exterior as a slope with stone or bricks down to the top of the existing dry stone wall Thereby a good deal of money would have been saved which could be utilised in the monument itself An ordinary earthen dam with proper pitching outside and pointing on the joints with chunam, would have cost very little, as earth is very near to the Dharamsala near the temple Moreover the retaining wall as at present constructed does not agree with the sanctioned ·, This work too was not done under the supervision of an Archæol overseer

Galtesvara Mahadev temple, Sarnal.

8. The work of removing debris and stones and cutting trees from tops and sides were in progress to the Portuguese remains in the fort at Bassein throughout the year. The measures recommended by Mr. J. A. Page in 1914, have not been finished as yet, with the result that the condition of the protected monuments, are becoming worse day by day, a part of the barrel vault of the Dominican Church have collapsed and this again is augmented by the wilful removal of some of the fine base mouldings from the Dominican Church and Monastery and inscribed tomb stones from Franciscan Church by the Public Works Department contractors for constructing new Police Lines. Moreover, the stones that were sorted and stacked at places for building up dry stone walls all round the protected monuments, were disposed of without the knowledge and consent of the Department.

Portuguese remains, Bassein.

9 In the case of special repairs to the tomb of Ghulam Nabi Kalhora in Hyderabad it was recommended in the conservation notes supplied by this Department, which as usual was duly criticised and approved by the Director General of Archæology in India before they were finally printed, that portion of the pavement of the platform on which the tomb stands should be renewed [*vide* paragraph (3) page 2 of conservation notes No. 5 of 1919]. The Executive Engineer, Karachi Buildings District, informed this department that the pavement stones were too far gone to be partly renewed and that it would be necessary to replace them entirely. This suggestion was finally agreed to by this department, but while executing the actual work the Sub-Divisional Officer at Hyderabad, instead of renewing the pavement by using Jungshahi stones, restored a portion of this pavement with coloured cement concrete, without informing this department. The Sub-Divisional Officer in question acted against the instructions of this department, and he even went so far as to remove some old pavement of the tomb of Ghulam Shah Kalhora, a monument near by, in order to repair part of the pavement which was finished with coloured cement concrete. As cement concrete has never been used on this monument and as such a pavement is extremely out of keeping in the vicinity of such monument, it will be necessary to dismantle this work and to repave it with yellow stone flags according to the sanctioned estimate. In addition to this, a portion of the pavement of the enclosure to the tomb of Ghulam Shah Kalhora, which has been destroyed, will have to be paved again.

Ghulam Nabi Kalhora's tomb, Hyderabad (Sind).

Ghulam Shah Kalhora's tomb, Hyderabad (Sind).

10. The majority of monuments at Makli Hills near Tatta were neglected by this Department since its creation as only half a dozen of them, very near the Inspection Bungalow, had been visited and recommended for the conservation by this department. On inspecting Tatta and Makli Hills for the first time it was found that a very large number of monuments which are in no way inferior to those previously conserved, were being neglected. On the recommendation of this department these monuments were declared protected, and conservation notes were drawn up which were approved by the Director General of Archæology in India. An estimate of Rs. 12,535 was approved by this department, and Rs. 4,000 allotted for conservation in 1920-21. Sub-overseer, Daulatram Beliram was deputed to do this work in addition to that on the monuments at Khudabad in the Larkhana District. At the same time a new sub-overseer was sent for training to Tatta and instructed to learn work under Daulatram. The Executive Engineer, Karachi Canals District, was expressly requested not to entrust any work to this man Khemchand Gayanchandani. Inspite of this warning the Sub-Divisional Officer at Tatta issued an order to this new man to take charge of the work and ignored the man who was deputed by this department. The result was disastrous and a very large part of the work done by the new man under the instructions of the Sub-Divisional Officer will have to be dismantled and done again at a cost of something like Rs. 4,000. In the first place, instead of mixing colouring matter to the mortar before the use of such mortar to the top of domes to make them watertight this man applied uncoloured mortar to the domes and allowed it to set hard finally colour washing the tops of those domes thus ignoring the express instructions conveyed in conservation notes No. 13, dated 30th September 1919. In the second place, in the large brick dome close to Khalil Khan's tomb, he restored two small arches without any reference to their original shape so that these arches look quite different from two other old

Makli Hills, Tatta.

arches which are still in existence In the same tomb a portion of the pavement was restored according to para (k), page 3 of the conservation notes, but the new pavement was not carefully done and to cap all it is higher in level than that of the old one Similarly in restoring fallen parts of a doorway to tomb No 9 as per conservation notes the sub overseer in question used various sizes of stones from different tombs to fill up missing members of the doorway and inserted two plain lintels at two different levels, thinking that such outlay was quite permissible and would never be found out In tomb No 10 while resetting the sarcophagus on its platform in accordance with conservation notes he found that one piece of the same was missing and therefore he picked up a portion of another sarco phagus and filled it in the gap without considering that the carvings of the new piece of stone had no resemblance to the general outline of the carvings of the sarcophagus he was restoring The mistakes committed by the new man while working under the orders of the Sub Divisional Officer, Tatta, are too numerous to be mentioned in detail Such mistakes could not have occurred had the Sub-Divisional Officer allowed the trained sub-overseer to execute the work according to the instructions of this department Some of the works were no doubt very difficult but before asking for further instructions from this department as to how the work should be satisfactorily done, the Sub Divisional Officer, who apparently had no idea of real conservation works, went on repairing anyhow these ancient protected monuments

11 The conservation works of Jami Masjid at Khudabad in the Larkhana District were in progress during the year The works carried out generally are not in strict conformity with the conservation notes drawn up by this department In covering the north and south openings of the masjid with expanded metal in curves of the arches, two triangular frames are fitted in, leaving segments which are afterwards filled in with bricks and plastered over This sort of work is not at all desirable In underpinning abutments to the row of arches to the north of the masjid very little attention was paid to repair them in plumb In repairing and rebuilding some of the arches of this row, no attention was either given to build the voussoirs in the proper shape of the old arch already existing there or to build the masonry in spandril in plumb The whole surface of masonry is finished with ' tuck " pointing instead of "recessed' pointing though this item was not mentioned in the conservation notes The colour of the mortar used for painting is some shade of crimson and is not in keeping with the old brick work The whole work looks very ugly The Assistant Engineer, Dadu Manjhand, however, reports to the Executive Engineer, Western Nara District, that the mistake was due to a sub overseer of this department. How far this statement is correct is under investigation

Jami Masjid, Khudabad

12 The special repair works to the masjid attached to Yar Muhammad Khan s tomb at Khudabad in the Larkhana District are even worse than the former especially in these items underpinning, pointing and water tighting the three domes with bricks laid flat in mud and restoring *kanguras* In underpinning the front facade of the masjid the old outlines of the recesses and pilasters were not followed It is not understood why the totally uncalled for restoration of the *kanguras,* built of bricks in mud and finishing with lime and surkhi pointing, was at all done Practically they are nothing but " toy " *kanguras* having no strength in them as they can easily be removed by one hand No proper outlets are provided to drain off rain water from the terraces which are of primary importance to ancient monuments Two staircases to go up to the terrace have not been repaired and it is certain that rain water will flow through them to the interior of the masjid Judging from the quality of the repairs done at the two places it can safely be stated that the works were left entirely to some untrained contractors who had apparently no idea as to how repairs to ancient monuments can be executed

Yar Muhammad Khan s tomb Khudabad

G. C CHANDRA,

Offg Assistant Superintendent,

Poona, 23rd August 1921 — Archæological Survey of India, Western Circle

PART IV

EXPLORATION.

A. Bombay Presidency.

(1) Dhamraho

1 The village of Dhamraho lies at a distance of about six miles from Badeh Station on the Ruk-Kotri Section of the North Western Railway The existence of high mounds at this place were brought to my notice by sub overseer Daulatram Behram Badeh was visited in December 1920 The ruins at this place are very extensive and indicate that a considerable number of Buddhist temples must have stood here at the time of the Muhammadan conquest of Sindh The mounds can be divided into two parts The *stupa* mound, surrounded by auxiliary votive *stupas* and at a distance of more than two thousand feet from the first group, the monastery mounds which extend in various directions, with numerous rami fications The highest mound in the second group resembles the crater of an extinct volcano It is a mound with an inverted conical hollow in its centre Accumulated rain water of centuries has burrowed a passage for itself along one side of this hollow, exposing carved bricks exactly similar to those discovered by Mr Cousens at Kahu jo daro near Mirpurkhas and those at Thul Mir Rukan, in the Nawabshah District Bricks exposed are of very large size being some time more than 3 in thickness and 18" to 20 in length The entire lot of mounds lie due north of the Dhamraho *wah* and very close to the unmetalled road from Badeh Station to Nasirabad The *stupa* mound is very nearly round and near the top portions of the work brick masonry have become exposed on account of the action of rain on the outer cover of sun baked bricks Sub overseer Daulatram Behram discovered numerous interesting pieces of terra cotta and carved bricks which indicate the date of this *stupa* Thus, we find string courses of acanthus leaf ornament, against which in relief are two wings, probably belonging to the figure of erotes On another brick discovered by the same gentleman we find a goose in relief holding a creeper in its beak On a third piece we find round pendants in the interspaces between acanthus leaves On a fourth piece we have a lotus flower carved in bold relief On a fifth piece we find the undulating vine leaf pattern carried by erotes Another piece of brick, evidenty a portion of a capital formed by four or more pieces of bricks in which the acanthus leaf pattern predominates To the west of the big *stupa* there are two other smaller mounds which contain ruins of smaller *stupas* The big *stupa* is about 40' in height from the surrounding ground level while the smaller *stupas* are 21 and 15, respectively, in height above the average ground level Two thousand and one hundred feet to the south east of the *Stupa* mound lies the irregular cluster of mounds which represents the ruins of the Buddhist monasteries and other buildings of the township which must have grown around it At places where rain water had washed away the accumulated soil over the masonry on both sides, burnt bricks and sun baked bricks have become visible Without excavation nothing further can be said [illegible] Buddhist ruins From the carved bricks which have [illegible] the *stupa* was built some time in the 4th or 5th [illegible]

(2) Ahmadabad

2 The list of ancient monuments in Ahmadabad given in Mr Henry Cousens' "Revised lists of Antiquarian Remains in the Bombay Presidency", which was published in 1897, appears to be a pretty exhaustive one In spite of this fact, numbers of ancient monuments, to which attention was not drawn by Burgess or Cousens, are being discovered every year During the year under review Mr S Tyebji the Executive Engineer, Ahmadabad, drew my attention to the very big tomb of Malik Shaban at Rakhiyal, a village now included in the suburbs of Ahmadabad Modern buildings are springing up all round this noble monument, the compound of which is in danger of being invaded in the near future The building bears a dated inscription and is on the whole one of the best monuments in the whole of Ahmadabad There is a very short notice of it in

Cousens' revised lists and it does not appear to have either been photographed or visited before this time. The tomb is enclosed by a high wall with *kanguras*, which are still in a fairly good state of preservation. At four corners of this enclosure, but outside it, are four pavilions, on four well-carved stone pillars, none of which have fallen down. The plinth of these pavilions bears a ribbed dado. There are two entrances, on the northern and southern sides of the compound wall. The entrance on the north side is more elaborate and is really a porch on sixteen pillars. These pillars and the carved stones, used in the construction of the platforms inside this porch, appear to have been taken from some Jain or Hindu temple. The porch seems to have been added on at some later date, as the original arched opening on the north side of the compound wall is not joined to the porch on this side. Inside the compound, there are traces of a once pretty garden. The main building itself is square in shape and consists of a single square chamber in the centre surrounded by a verandah on two rows of pillars on all sides. There are ten pairs of pillars in front on each face. Behind these there is a row of eight single pillars. There are two doors to the chamber on the south and on the west, while there are openings on the eastern and northern walls, closed with pretty *Jali* work. On each side of the western doorway there is a fine little niche of marble, with a pilaster on each flank and with a projecting eave as the lintel. The sill of the doorway has a projecting semi-circular step in front as in Hindu or Jain temples. Each of these niches contain an Arabic inscription dated 2nd Jamadi-ul-Awwal 856 A.H. = 1446 A.D. which records the building of this tomb during the reign of Qutb-uddin Ahmad Shah, son of Muhammad Shah, son of Ahmad Shah, son of Muhammad Shah, son of Muzaffar Shah. It was therefore built during the reign of Ahmad Shah II of Gujarat, the father of Mahmud I, who reigned from 855 to 863 A.H. = 1451 to 1458 A.D. It is very strange that a monument of this size has not been noticed before and what is very much to be regretted, it was not considered worthy of being protection according to the Ancient Monuments Preservation Act. The thanks of the Indian public are due to Mr. Salman Tyebji of the Public Works Department, who has brought many similar ancient monuments to the notice of this Department and thus saved them from spoliation and utter ruin.

3. There are four platforms in four corners of the verandah with backrests along two of its edges. On the back of the backrests and on the wall below it, is a carved dado. There are four platforms, two on each side of the two doors, to the interior and another behind the *Jali* in the opening on the east side. There are four trabeate domes at the four corners of the verandah with the delicate carving for which Gujarat is famous. A ribbed *chhajja* runs along the roof of the verandah over which is a row of *kanguras* with lotus rosettes in low relief. There is a row of similar *kanguras* along the base of the dome which has two *amalakas* and a crest-jewel on its top.

4. Another ancient monument brought to the notice of this Department in Ahmadabad was the tomb known as Babi's Hadwada near Kankaria Tank. This tomb is important, as it is one of the latest examples of that particular type of cenotaphs for which Gujarat is famous. The building is square in shape and is supported on twelve pillars arranged as a hollow square. There is an arch between each pair of pillars and a smaller porch on four pillars on the east. Both the porch and the main building has a neat ribbed *chhajja* with a row of *kanguras* on the top. There is a small dome over the porch and a larger one with two *amalakas* on the main building both of which are ribbed in the prevailing Gujarat fashion. There are three openings on each side of the main building, of which the central one was originally left open but had been filled up at some later date. The side openings on each face have been railed by pierced stone screens, usual in Ahmadabad buildings of this period. This is the tomb of one of the ancestors of the Nawabs of Radhanpur, who has applied to Government for having it declared protected according to Act VII of 1904.

Poona

(3) Sanivara Vada.

5. Excavations were continued almost throughout the year under review inside the Shanwar wada. The area in the interior can be roughly divided into

three parts —

(1) The central area consisting of the Palace proper and the terrace in front (2) The eastern area with the terrace garden, portions of which were described in paragraphs 4—11 of the previous year's report (3) The Western area, between the plinth of the palace and the western rampart

6 The heavy stones on the top of debris inside the tank described in paragraph 9 of the last year's report were removed and the entire debris inside this tank was excavated After excavation, it proved to be a very deep tank, the bottom of which was not reached even on the 31st March 1921 From the top course, which is of dressed stone, upto the depth of 18′ 7′ the four sides of this tank are covered with square niches There are four rows of niches on each of these walls Thus on the longer sides, we have four rows, with four and three niches in each row, alternately On the shorter sides we have two and three niches alternately in each row After the depth of 18′ 7″ the tank narrows in size and the total depth reached by the end of the year is 28 8′ The last 10′ of the depth is covered with plaster, but there are no niches in the walls This portion of the tank measures 10′ 9 in length and 7′ 9″ in breadth The water in this portion did not dry up even during the fair season of April and May 1921 and there was 2′ 2 of water on 2nd September 1921 At a depth of 25′ 7′ marks were found in the walls showing that there was a wooden beam placed horizontally in the walls on all four sides of this tank In the upper part of this tank there are several hollows for the insertion of beams There are three hollows in the western wall and four in the northern These hollows appear to have been intended as steps for labourers to descend into the pit The lowest of these is at a depth of 15′ 10″, the second is at a depth of 7′ 10″ from the top and the third one at a depth of 3′ 2 from the stone parapet On the northern side, the lowermost one is at a depth of 15 9′, the second one is at a depth of 13′ the third one is at a depth of 8′ 10″ and the top one is at a height of 5 8 The top part of this extraordinary tank is of stone and the upper portion of it consists of a half concave convex parapet which looks like a backrest In front of this parapet there is a narrow water channel entirely constructed of stone, the entire ledge being 12″ in breadth The width of the channel is 3′ and its depth 5″ In this channel there are three openings on the larger sides of the tank which correspond to each other, showing that they were intended for the reception of beams, laid crosswise Below this stone built portion there are three square holes in the larger sides, also intended for the reception of wooden beams So there were two rows of beams laid breadthwise on the longer sides, each row consisting of three beams But of these six beams, only the central one of each row was laid over the other The side beams were not under each other and indicated that a second terrace existed at the level of the lower hollows The object of these six beams is very difficult to explain at present, but there cannot be any doubt about the fact that the niches were intended for the reception of lights and the water channel along the sides of the parapet show that water used to fall in cascades over these niches, reflecting the coloured lights in them One point still remains to be determined We have not as yet discovered any data which may enable us to determine whether the cascades of water fell over the stone parapet or from channels borne by the six beams laid across the tank Just below the courses of stone, there is a small outlet for water, also built of stone, the object of which is not easy to understand and at this level there are two smaller holes in the longer sides intended for the reception of smaller beams between the levels of the two bigger rows of beams There are two inlets for water along the sides of the stone parapet on the northern side and one only on the southern side Outside the stone parapet there is brick masonry with plaster on the top, which shows that there was a plaster channel for water on all four sides of this tank

7 Twenty feet three inches to the west of this tank, another stone cistern was discovered, measuring 9′ 1″ in length and 7 5″ in breadth Portions of this tank were destroyed to build the foundations of one of the out-houses of the Small Causes Court, which is used by the section writers attached to the court The excavation of the tank, containing six fountains, described in paragraph 7 of the previous year's report, revealed the fact that a portion of this on the western end was built over at some subsequent date and that there were eight fountains in all, one of which was discovered complete with its carved stone base, stone lotus bud on the

top and jets. There were two steps on each side of this tank, the stone pavement of which had been ripped open, probably when the courts were built. The underground passage, described in the same paragraph, is really a drain over which there were steps of stone which had been dismantled for the sake of the dressed stones. In all there were eight steps for people to get down from the second terrace of the garden to the third. In front of the steps, there was a small narrow paved terrace; 18′ 6″ in length and 6′.8″ in breadth. After seeing the arches on the east side of this courtyard Mr. G. C. Chandra pronounced that there were similar arches on all four sides of this quadrangle and according to his advice trenches were dug at the foot of the second terrace, containing the eight fountains. Here we found a paved terrace 19′ 3″ in breadth. It is of course impossible to ascertain now whether there were arches at this place or not, but it is certain that there was a paved terrace on the southern side of the quadrangle. Besides these, further excavations revealed, that surrounding this central system of tanks there was a long narrow but high water channel, running parallel to the central square on all four sides of it, at a distance of 14′ from the central square. Each side of this bigger square measures 77′ 3″ in length, the actual breadth of the wall on which it runs is 1′ 7½″ while the channel is 5½″ in breadth and 6½″ in depth. At a distance of 15′ 8″ a stone terrace was discovered on the western side of this tank also, but no traces were found on the northern side.

8. In the terrace in front of the main palace two side walls of stone were discovered on which there was a gate with steps behind them leading to the lower level on the east and west of this terrace.

9. Upon the removal of the out-houses in front of the palace further excavations revealed the first court of this magnificent palace. This courtyard is 61′ square, the corners of which were occupied by four short staircases containing five steps in each. The front facade of the palace consisted of wooden arches supported by wooden pillars and the structure must have been similar to the facade of the old palace of the Pesvas at Nasik, now called the Juna Sarkarvada Only the stone bases of pillars have escaped destruction and even they have been badly chipped by the action of fire, which has rendered the Deccan trap so very brittle that mere touch is sufficient to make it crumble into shale. The sides of this courtyard were occupied by two open verandahs, the one on the outside being lower in level than that on the inside. The verandah on the outside measured 14′ in breadth in front and the breadth of the verandah on the backside was 12′. In the centre of the courtyard there was a stone-built tank square in shape with a narrow water channel running along its sides measuring 7′ 2″ square. The tank inside is 3′ 2″ in depth and the sides are 4′ 9″. In the centre of the square tank there is a stone fountain, shaped as a lotus bud, the top of which only has been broken. A passage, wider than that through which this first court is entered, leads to the second court of the palace. This passage is 32′ 10″ in breadth and there are four stone pillar bases showing that there were five stone or wooden arches which covered the passage from the first court to the second court. The wire-fencing referred to in page 6, paragraph 27, Part I above, lies just above these pillar bases and further excavation of the main palace is precluded so long as the Small Causes Court continues to stand on the plinth of the old palace.

10. The removal of the Civil Jails allowed us to complete the excavations of the heaped up debris in the north-western corner of the plinth. Here we found a smaller court surrounded on four sides by buildings. The level of this courtyard is slightly higher than the level of the quadrangle in the first court.

11. More important was the discovery of certain portions of the Giant fountain described in paragraph 15 of the previous year's report. The discovery of these stones lead to the solution of the problem of restoring it and proved that the conjuctures about its original shape were wrong. The sixteen petalled lotus was flat at the top and there were no tiers above the level of the first row of sixteen petals. The interior was paved by means of flat stones which were pierced at regular intervals for the passage of copper pipes. The four hollows in the four corners appear to have been intended for pillars. To the south of the platform described in paragraph 19 of the previous year's report at a distance of 23′ from it there is an oval tank with fluted sides. This tank measures 8′ in length and

59" in breadth The area around this fountain s still paved This is to be wondered at because wherever large and well dressed paving stones were found they were all removed when the courts were being constructed

12 A paved road lead from the Delhi Gate westwards to a lower courtyard which contains the stables This road gradually slopes down from the high plinth of the Delhi Gate to the lower level of the stables and measures 91′ in length from the west wall of the Delhi Gate proper The area to the west of the terrace in front of the main palace was enclosed by a high wall on the west and the north It is not known what this area contained The third part of the inner area of the palace which contains the stables and lavatories is 87 in width At the nothern end it consists of a platform, in front of which running north to south there were a row of stables for horses or oxen along the western wall, running parallel to which there was a paved courtyard The row of stables along the western wall is 13′ in breadth and the paved courtyard 30 Running parallel to this courtyard there was a row of double stables also intended for horses and oxen measuring 28 5" in breadth while on the extreme left or eastern side there was a row of elephant stables marked by heavy stone rings to which their ankle chains were attached This portion was paved with regularly chiselled stones and measures 15 8" in breadth We have not been able to determine the exact length of this stable To the north of the double row of central stables there is a paved path 14 7" in breadth At some later date some additions and alterations were carried out in these stables, which consisted of the erection of a paved tank in the north western corner of this yard The pavement of the courtyard has escaped destruction because the stones were heavy and roughly dressed and therefore not of much value for reconstruction work Towards the south *i e*, close to the Narayana Gate the pavement ends abruptly and a lower level begins In this lower level is a fine *Tulasi mancha* The existing portion of the paved courtyard between the stables along the western wall and the double row of stables in the centre measures approximately 300 in length Some old steps lead from the higher level of the stables yard to the lower level In this portion there is a finely paved courtyard measuring 56 6 in length and 21 in breadth To the east of this there were some chambers at a lower level measuring 124 in length and 19 9" in breadth along the centre of which there are stone bases, for placing wooden pillars which supported the roof Wooden pillars were also placed against the solid walls running north to south This wall appears to be one of the many retaining walls of the plinth of the platform on which the main palace stood and it lies at a distance of 19 6 from the second wall of the plinth To the south of the platform on which the *Tulasi mancha* stands there is a small room measuring 17 7" × 14 6" To the west of this room there is an arch on the west with a platform on the east This appears to be a latrine or urinal Four or five steps lead from the latrines to a still lower level containing three tanks in a single rectangular area measuring 17 4" in length and 12 9" in breadth Each of these three tanks measures 8 1 length Along the face of the western wall of the citadel the platform is continued at the same height as that on which the single row of stables stood near the north western corner There is a paved drain running along the entire length of it Just in front of the Narayana gate there was a paved platform measuring 16′ 2" in breadth in front of which there is another latrine The area in which the latrines the *Tulasi mancha* and the three tanks are situated is the lowest part in the interior of the citadel and the land outside the walls is also much lower than the area surrounding the citadel To the east of the Narayana gate there were either a series of steps or a sloped and paved passage leading to the unexplored area between the backwall of the Small Causes Court and the southern wall of the citadel As this area is situated to the south of the fencing which now divides the excavated area from the unexcavated portion, in possession of the Small Causes Court, no excavations could be carried out and consequently nothing is known about the nature of the buildings situated here The excavation of that part of the interior, which has been made over to this department is now complete and further excavations will not be possible unless the Small Causes Court buildings are removed

Ahmadnagar District

13 The antiquities in the Districts of Ahmadnagar and Nasik do not seem to have been thoroughly explored during past years, as a result of which numerous

ancient monuments, many of them far superior to those, which have already been conserved at considerable expense, are being discovered every year. During the year under review, some of the numerous monuments in the Ahmadnagar District were explored during the working season.

(4) Parner.

14. The small town of Parner stands at a little distance from the trunk road from Poona to Ahmadnagar. It was once enclosed by a fine wall, portions of which are still standing. One of its gateways, at least, is very imposing. This gateway is flanked by two round bastions one of which has two inscriptions on it near one another. The first inscription is in Persian and records the erection of two bastions on the east and west by one Abdul Karim, son of Nahir Khan, Faujdar, in the year 1093, month of Ramazan which corresponded with the regnal year 26 evidently of the Mughal Emperor Aurangzeb Alamgir. The second inscription is written in Nagari characters of the local variety and evidently recorded the same information, as in the first line we find the name of the Emperor Alamgir and the date 1091 instead of 1093. In the beginning of the second line we find the name Karim but the rest is almost illegible.

15. Outside the city walls there is a fine old mediaeval temple dedicated to Siva, which is now no longer worshipped by the higher castes as the officiating priest is a Sudra. This temple is called Tryambakesvara or Sangamesvara. The temple consists of a small shrine or *garbhagriha* with a larger *mandapa* in front. The *mandapa* originally had three porches, the main porch facing the east and one on each side. The main porch had collapsed but the side ones and the *mandapa* itself is fairly intact. All of these porches provided entrance into the interior of the *mandapa*. The walls of the *mandapa* are devoid of ornamentations and in the interior, four plain pillars support the central portion of the roof. All of these pillars are lathe-turned, with square bases and plain square bosses in their centres. As usual with this class of pillars, the top is round and they support square bracket capitals. The roof of the *mandapa* is divided into nine rectangular panels, over which are nine trabeate domes. The doors of the porches as well as that of the *antarala* are finely chisel-dressed. Each of them has a tall slender pilaster on each side which is an exact replica of the lathe-turned pillars in the centre of the *mandapa*. These pilasters support a projecting miniature roof, which forms the lintel over each of the doorways. In some of these doorways, the representations of the pilasters occur both inside and outside. But the principal door of the *mandapa* and the door of the *antarala* have pilasters on the outside only. This temple lost its *sikhara* long ago and it seems to have been repaired in a crude way sometime back. The local people say that the repairs were executed by the Public Works Department though this temple is not a protected monument. Certain ancient monuments of this Presidency appear to have been repaired before their protection according to Act VII of 1904 and this temple may be one of them. The walls of the temple on the outside appear to be leaning inwards. It is quite possible that this heavy masonry of the walls of the *garbhagriha* originally bore a very heavy and tall *sikhara*. The Gazetteer of the Bombay Presidency for the Ahmadnagar District states that this temple was repaired or partially restored at the time of the compilation of that work *e. g,* before 1884. In front of this temple there is an image of Nandi in a pit covered with a trabeate roof, access to which was gained by means of a row of steps to the east of the pit. The *mandapa* shows distinct signs of having once possessed a heavy *chhajja* which is peculiar to all temples of the later Chalukyan Period.

(5) Imampur.

16. The small village of Imampur stands on the road from Ahmadnagar to Aurangabad, *via* Sheogaon and Paithan. On the outskirts of this village there is a small masjid now used as an inspection bungalow by the. Public Works Department. This is one of the remaining instances of the use of a masjid for profane purposes in this rPesidency. There are three arches in front and the roof consists of six domes, in two rows. All of these domes are very low, except that in front of the central *mihrab*. All of the *mihrabs* have now been pierced and doorways have been fitted in them. There is a rectangular buttress behind the central *mihrab* in the lower part of which is a niche corresponding to the *mihrab* itself The arched openings in front of this masjid have been filled up with

masonry and fitted with doors and windows Four small minarets stand on four corners of the roof In front of the masjid there is a small screen wall on each side of the narrow platform in front of the arches, which bears three superimposed pan els A circular boss shaped as the calyx of a lotus, projects from the centre of the second panel These decorative panels seem to have been one of the principal characteristics of ornamentation in the time of the Nizamshahi dynasty of Ahmednagar better specimens of which have been found in the masjid at Khed in the Poona District described below, though none have been found as yet in Ahmednagar proper

(6) Ghotan

17 Ghotan lies on the main road from Ahmednagar to Aurangabad on the section between Sheogaon and Paithan It is very close to the Nizam's Dominions, a portion of which lies to the south of the River Godavari in the Nerthern part of the Ahmednagar District It appears from Cousens revised lists of Antiquarian Remains in the Bombay Presidency that Ghotan was not visited by any member of this Department up to the year 1897 and in place of the list of temples and o e Bombay Bra ments which , that at one time Ghotan was a place of considerable importance on the road to Paithan In all four temples were discovered including the one which is partly referred to in Cousens revised lists and described in the Gazetteer This temple attracts the attention of the visitor immediately as it has been extensively restored during the period of the Pesvas The *sikhara* which had fallen down, had been rebuilt in the semi Muhammadan style adopted by the Hindus of this Province a this period and the upper part of the *mandapa* partly rebuilt in brick The whole of this temple was at one time surrounded by a massive compound wall, which has now entirely fallen do which also have fallen down to four feet underground The below the level of that of the *mandapa* .The roof of the *mandapa* is supported by four rows of graceful lathe turned pillars and this part of the structure was originally open on three sides But the sides have now been filled up with unsightly masonry walls the lower part of which is of stone Two of the sixteent pillars, which once supported the roof, are missing and two new pillars of smaller diameter have been placed in the position, occupied by each of the missing ones When the *mandapa* was open, there were six pillars on each of its three faces which are now partly buried in the masonry of the walls That portion of the floor of the *mandapa*, which is immediately below the central square of the roof, is slightly higher than the remaining portion Close to the door of the *antarala* there are three steps leading from the floor of the *mandapa* to the lower level, on which the door of the *antarala* has been placed The door frame of the *antarala* was covered with sculptures but unfortunately all carvings on it are now completely hidden by accumulated coats of whitewash There is a tallpilaster in relief on each door jamb with a niche at the bottom below which are three recessed corners at the bottom, two on the inner side and one on the outer side all bearing standing human figures There is a circular step in front of the door sill A broken image of *Ganesa* is lying in the *mandapa* the roof of which is entirely new, being constructed of old stones, among which is a *sati* stone, bearing ther epresentations of a woman's hand The level of the step immediately in front of the door of the *antarala*, appears to have been the original level of the floor of the *mandapa* which was raised when the temple was rebuilt in the time of the Peshwas With the exception of the *sikhara* there is nothing modern in the *garbhagriha* A series of four steps lead from the *antaraa* to a lower level below in the interior of the *garbhagriha* That chamber itself consists of two different levels, the upper level containing the path of circum ambulation and the side chambers and the lower level containing the main *garbhagriha* with the *linga* Six well carved pillars support the roof of the *garbhagriha* There are two small shrines on each side of it of which the one on the right is still intact while that on the left has collapsed The side chamber in the right has a finely carved stone door frame, with a slender pilaster of the lathe turned type, in front of each door jamb Inside the chamber, there is an old image of *Haraparvati* on the original pedestal The shafts of the pillars, which support the

roof of the *garbhagriha*, are lathe-turned and in the centre of each there is a square sunken panel on each face, containing a bas-relief. In one of these we find *Ganesa* dancing in the centre with a female by his side while two other females are playing on drums and cymbals. Some of these bas-reliefs are divided into three parts by means of pilasters. In these cases the central compartment contains figures of *Ganesa* or *Durga* while those on the sides contain attendant figurines. Two of these pillars which are immediately in front of the entrance of the *garbhagriha* bear vases in the centres of the shafts in the place of square bosses with bas-reliefs. All of these pillars have square bracket capitals, with *ganas* or dwarfs squatting below each arm. All of the lintels inside the *garbhagriha* have cracked and they have been shored up with modern pillars. Eight steps lead from the upper level of the *garbhagriha* to the lower level or the sanctum proper. The walls of this chamber are perfectly plain and it contains a plain *linga*.

18. In the same compound there is another temple, which from its plan appears to have been a Jain shrine, appropriated later on to the use of Hindu deites. The villagers call this temple the temple of Bali and it really consists of an open veranda in front, and a closed *mandapa* behind it. The veranda outside is supported by two pillars and two pilasters in front. These, with the back and side walls, support three trabeate domes which are covered with carving. The dome on the right bears a *kirtimukha*, a dancing couple and another *kirtimukha*, while the fourth figure is indistinct, on the four lower stones of the dome. The central dome bears the representations of a male and a female carrying garlands, a *kirtimukha*, a lion's head with snakes issuing from its mouth and a female playing on a flute, with a goat on each side. The third dome or that on the left bears the figure of a *kinnari* playing on a horn, and another playing on a flute, gees and snake tied up in an ornamental knot. There are two niches on the backwall of the veranda and one on each of the side walls. The door leading from the veranda to the *mandapa* is of the usual type, with a pilaster in relief on each jamb, having a niche at the bottom. There is a human figure standing in each niche and one on each of its sides. The lintel is shaped like a projecting eave, with a boss in the centre, containing an image of *Ganesa* inside a sunken panel. Four plain lathe-turned pillars support the roof of the *mandapa*, which is divided into nine compartments. There is no door in the back wall of the *mandapa*, which proves that originally this building was a Jain temple.

19. To the right of the Trunk road leading from Ahmadnagar to Aurangabad there is a stepped tank in a field the banks of which are encased in masonry. On the banks of this tank which is now dried up there is another old temple dedicated to *Siva*. This temple is now called "The temple of *Kasi-Visvesvara*". Though small, this temple originally consisted of a *garbhagriha* and a *mandapa*, with open porches on three sides of it. A portion of the *mandapa* and the lower part of the *garbhagriha* still remains. Of the other porches, steps and portions of the walls are only to be seen. The porch in front was slightly larger than those on the sides and it was supported on four small pillars, of which one is still in position. There was one small pilaster in each of the two corners in front, of which one only remains. Portions of the left or southern porch are intact. The roof of the *mandapa* rested on six pilasters of the three porches and two pillars in front of the *antarala*. The capitals are all square bracket shaped with dwarfs, elephants, tigers, etc., carved on the lower part of each arm. The doorway leading from the *mandapa* to the *garbhagriha* is very elaborately carved. There is an elegant pilaster in front of each jamb with a niche at the bottom. A human figure stands inside each niche with an attendant figurine on each side. A boss in the centre of the lintel contains a figure of *Ganesa* over which is a projecting eave or roof shaped upper part of the lintel. In the centre of this projection there are two little parrots kissing each other. Originally, the *mandapa* of the temple appears to have been open in front, but closed in the back half, with stone walls. The roof of the *garbhagriha* is trabeate with a lotus in relief on the bottom of the slab. Inside it there is a broken image of *Siva* in a niche.

20. Inside the village of Ghotan, stands the small, but elegant temple of *Jatasankara Mahadeva*. The carvings of this temple prove that it is earlier in date than any of the other temples in this village and it most probably belongs to the 10th Century A. D. With the exception of the *sikhara* no part of this temple is missing. The temple was originally built on a stone platform, most of which is

now buried underground Four steps in front lead from the paved platform to the level of the *mandapa* In front of the temple there is a small broken image of *Nandin* The temple consists of a *garbhagriha* and a *mandapa*, the latter having a porch on three sides The porch in front rests on four small pillars Most prabably there were benches along the sides of the porch, but these are now missing and the space occupied by it built up to the level of the pillars Originally there was a small trabeate dome over this porch, only two corner stores of which with *kirtimukhas* still remain The remaining space has been covered by the villagers with mud and stone masonry The *mandapa* is large and its roof is supported by six large pillars and two pilasters of the porch The dome rests on a frame of eight lintels over which is another frame of lintels on which the circular rings of the trabeate dome begin There is a small chamber or shrine on the right and originally there was another one on the left Both of these have door-frames of stone, with a projecting eave or roof shaped lintel The top of the dome is missing and has been covered with mud and stone masonry The door leading from the *mandapa* to the *garbhagriha* is elaborately carved There is an elegant pilaster in relief on each of the door jambs while there is a projecting eave on the lintel There is also a niche at the bottom of each jamb with standing human figures inside it and attendant figurines on each side Below the projecting eave of the lintel there is a projecting boss in centre bearing a sunken panel containing a four armed female deity Inside the *garbhagriha* there is a niche in the back wall with carved pilasters on sides and a projecting eave as its lintel There are two similar niches in the *antarala*, one on each side of the entrance to the *garbhagriha* The roof of the *garbhagriha* is trabeate Outside there are traces of a very finely carved *chhajja* all along the *mandapa*

(7) Karjat

21 There are four ancient temples in the village of Karjat which is situated in the southern part of the Ahmednagar District a few miles off the road to Karmala Karjat seems to have been visited by one of my predecessors as there is a photograph of one of the temples at that place taken in 1890 In Mr Cousens' revised lists of Antiquarian Remains in the Bombay Presidency only three temples are mentioned but in reality there are four temples at this place The first of these is called *Nakti che deul* or the temple of *Nakti* It is the second biggest temple in the place and consists of a *mandapa* and a *garbhagriha* The exterio of the *garbhagriha* and the *mandapa* is perfectly plain and the temple has lost its *sikhara* The *mandapa* faces the east and is peculiar in shape There is a projection in front which is open on three sides and the roof of which is supported on eight small pillars This porch has benches with backrests both in front and in the sides The back of the backrests together with the lower part of the porch is covered with three rows of carvings At the bottom is a row of miniature temples with peculiar sugar loaf shaped *sikhara* Over this is a row of small sunken panels each containing two or more human figures in amorous postures Each of these panels is separated from one another by means of a raised rib with a diamond shaped rosette in relief The top row also consists of a row of sunken panels larger in size than the previous ones, which are separated from each other by pairs of pilasters These panels also contain erotic scenes The interior of the *mandapa* as well as of the *garbhagriha* are perfectly plain and the sanctum contains a modern *linga* The roof of the *garbhagriha* and the *mandapa* seems to have been repaired at some time at the cost of the Government Close to this temple are the ruins of another temple of *Siva*, of which only the porch and the portion of the *mandapa* remains This temple, though not mentioned in Cousens' revised lists of Antiquarian Remains in the Bombay Presidency, seems to have

the east but there is no porch in front of it A stone door frame has been fitted up between the central pillars of the *mandapa* [illegible]
north and south side of the *mandapa* has been built
of the *mandapa* support its roof The floor betw
raised The abaci of these pillars are square and there is a [illegible] on each face of the abacus There is also a square boss in the [illegible] shaft of these pillars bearing a bas relief on each face These [illegible] support a [illegible]

trabeate dome. There are three shrines on three sides of the *mandapa* and the *mandapa* itself contains the following images :—

(1) Naga and Nagi, (2) Ganesa, (3) Haraparvati.

The shrine has a plain carved doorway and contains an empty pedestal while that on the north contains an ancient image of *Vishnu*. The gateway of the *mandapa* is carved. At the bottom of each jamb there is a standing female figure attended by a male on each side.

(8) Bijapur.

22. During a thorough inspection of the city walls at Bijapur, Mr. G. C. Chandra, the Assistant Superintendent, discovered numerous pieces of sculpture built into the outer faces of the wall. Some of these are very crude carvings representing lions, birds, elephants, a *linga* with *Nandin* and several obscene sculptures. The most interesting among them, however, are some scenes from civic life, *e. g.*, a snake charmer playing with a cobra, a man selling something to a customer and weighing his merchandise on a scale, a man on horseback and a large but rude bas-relief representing eortic scenes in a house of infamy. Near the Landaqasab bastion there is a small postern over which is an exquisitely carved lintel evidently taken from the ruins of an early Chalukyan temple. The carving on the lintel consists of a *makara* on each side, with their mouths gaping, showing rows of sharp teeth, on whose back are to be found two human figures. The tail of each of these *makaras* is as fanciful as the representation of the animal itself. Out of the mouths of these animals issues a thick garland, which undulates as a cinquefoil arch under each of which is a divine or semi-divine figure. Thus under the arches nearest to the *makaras* we have on the left a male with a sword and a shield running out of the mouth of the monster and on the right a female figure holding a wheel and a noose. The three central arches are occupied by figures of *Brahma* on the right, *Siva* with ten hands dancing the *tandava* in the centre and *Vishnu* standing on the right. Right over the lintel is an inscription of Ali Adil Shah I dated 979 A. H.

23. One of the numerous execution trees used by the Adilshahi Sultans for hanging their prisoners is still living. It stands at present in the compound of the new bungalow built for the District and Sessions Judge. Recently this tree which was in a moribund state was strengthened by filling its hollow trunk with cement concrete on the advice of some expert. The tree is what is called a *Baobab* and is evidently of African origin.

24. Outside the city walls at Bijapur, between the Fathpur and Allahpur gates of the city, there is a bas-relief inside a sunken panel in one of the larger bestions. It probably represents the masjid at Karbala. A small masjid stands on a low plinth with three arches in front. There is a *minar* on each side with a crescent on the top of each. The words *Allah* and *Muhammad* are inscribed on the domes of these minars. The body of each minar is divided into five superimposed panels, each containing a niche. The dome of the masjid is of the Bijapur type and the whole thing ends in a crescent of the Bijapur type. Three pendants or lamps are hanging from each of the three arches. The main dome, its base, the two central jambs of the three arches and the arch above it is covered with Arabic writing which could not be deciphered. The inscription at the base of the dome contains the name of Ali Adil Shah, probably the first of that name.

(9) Surat.

25. There are two interesting monuments at Surat which seems to have escaped the notice of my predecessors. One of these is a huge caravansarai built in 1054 A. H.=1644 A. D., during the reign of the Emperor Shah Jahan. The inscription, which commemorated the erection of this building, was inscribed on three big slabs of marble, adorned with *pietra dura* work. The building is a two storied one and is in the most approved early Mughal style. There is a lofty gateway in front over which an ugly clock-tower has been erected after the restoration of the building by the Municipality. This gateway leads to a spacious courtyard, which is enclosed on all sides by tall and spacious arches, formerly used for the accommodation of travellers. With the exception of the addition of the clock-tower, the front has been very well restored by the Municipal authorities but the aggregation of small buildings in front with an ugly wooden railing is very much to

be deplored At the request of the Collector of Surat, the Municipality has [illegible] attached to this building to the Prince of Wales [illegible] para 16, p 57 above), but unfortunately for the [illegible] to have it declared protected according to the Ancient Monuments Preservation Act

26. The other building of interest, at Surat, is called the tomb of Mirza Sami It is now in a dilapidated condition and seems to have escaped the notice of this Department, when ancient monuments were protected for the first time in this Presidency, in 1909 The tomb consists of a single chamber with three doors on the west, the south, and the east, while there are three openings covered with perforated screens of stone on the north side In addition to this, there are two windows on either side of each of the three doors also covered with perforated screens There is a domed roof over this chamber which is surrounded on all sides by a verandah supported on arches There are three large and four small arches on each face There are eight small domes over the verandah Thus on the south western side there is a big arch at each end and another of the same size in the centre Between these three arches there is a large and a small arch on each side of the central big arch A *chhajja* runs along the sides of the verandah which was supported by square brackets of stone Over this *chhajja* is a row of stone *kanguras* In four corners of the verandah there are four small domes which end in two *amalakas* like the big dome over the main tomb An inscription over the south eastern gateway informs us that this tomb was of the Saiyad, the fortunate and the Martyr, the Khwaja Sarfaraz Salmani known as the Majlis Khudawand Khan There is no reference in the inscription to the tomb being built by Khudawand Khan How this tomb came to be called the tomb of Mirza Sami cannot be guessed

B CENTRAL INDIA

I Rewa State

27 The antiquities of the big state of Rewa were explored for the first time by Sir Alexander Cunnigham about half a century ago Since that date no place in Rewa seems to have been visited by any member of this Department At my request the authorities of the State consented to afford facilities for a further exploration of the antiquities of the State in the autumn of 1919 But on account of the death of the Ruling Chief it was considered advisable to defer the tour in the Rewa State till the end of March 1920 The month of April of that year was devoted to the Rewa State and most of the ancient sites in the northern part of the State were visited at that time The Parganas in the south of the State which can be visited from the stations on the Bilaspur Katni Section of the Bengal Nagpur Railway were taken up in January 1921 when almost all the places close to the Railway line or where facilities were afforded for touring were visited The following ancient sites were inspected in this State —Amarpatan, Amarkantak, Bharjuna, Baijnath, Chandrehe, Deotalao Dudhia Gurgi, Gurh Masaum and Sohagpur

28 With the exception of Sohagpur and Amarkantak the rest of the sites are situated in the Northern Pargana of the State and can be reached from station on the East Indian Railway only The principal sites among them are Gurgi, Masaum and Chandrehe A very large number of antiquities have now been transferred from Gurgi to the Palace at Rewa but as these specimens originally belong to the temples at Gurgi their description have been included in the account of the antiquities at Gurgi and Masaum

(10) Deotalao

29 The village of Deotalao lies on the Great Deccan Road about, sixty miles from Sutna station It contains three ancient structures, rather devoid of ornamentation The first and the biggest is the temple of Somanatha Mahadeva The temple consists of a plain square *garbhagriha*, with a sugar loaf shaped *sikhara*, the facets of which are convex There is a plain *mandapa* in front on four pillars on each face Benches with backrests run along the sides of the *mandapa*, but the *garbhagriha*, its *sikhara* and the *mandapa* both in and out have been whitewashed so many times that it is absolutely impossible at present to distinguish traces of carvings if there were any There is a plain *linga* inside the *garbhagriha* and the roof of the *mandapa* has partly disappeared

30. The second temple at this place is called the temple of Bhairava and is a plain square shrine without a *mandapa*, which is surrounded by an open varandah supported by round pillars, with square bracket capitals. There are six plain round pillars on each face. Some of the bracket capitals bear figures of dwarfs on the bottom of each arm. From this fact it appears that this temple was rebuilt at some later date. Under a tamarind tree near these temples several old sculptures were found. Many of these are fragments of images of *Siva* and *Parvati*. Close to this temple is an old tank called Deotalao. Near temple No. 2 there is a rough slab with a partly illegible inscription in proto-Bengali characters.

(11) Dubia.

31. Near the village of Dubia there is an extensive old tank called *Premsagar*. On the banks of this tank there is an old brick built temple in three storeys. This style is peculiar to this part of the country and seems to have been adopted in the 16th or 17th century. There are small minarets of the peculiar type affected by later Mughal builders of the 18th Century, cn four sides of these two temples. From the remains of stone-built temple of the 12th or 13th Century which had been used in the construction of this temple, it is apparent that an older structure stood here, on the plinth of which the modern structure was built. Fragments of several images were found built in the walls of this temple, among which is an image of Surya. Close to this temple there is another modern temple occupied by an image of Vishnu. In the porch of verandah of this temple there are two images of Siva-Durga and Vishnu seated on Garuda. Inside the temple there is a huge image of Vishnu of the usual style measuring 5′ 10″ in height and 3′ long at the base.. Vishnu holds a conch-shell in his upper left hand while the lower is in the attitude of blessing. In his upper right hand he holds the wheel while the lower holds a mace. In front of the pedestal the donor is kneeling to the left. On each side of the feet of the principal deity an attendant is standing, the one on the left holding a conch-shell and the other holding a wheel. On each side of these figures a male and a female are kneeling on recessed corners. On another recessed corner on the right a male is standing holding the symbol of the thunder-bolt in his hands. The corresponding recessed corner on the left bears another kneeling male figure with clasped hands. On the back slab of the image we find a male flying on each side of the main figure holding a lotus bud and a cup in their hands. Over the head is the figure of *gandharva* flying with. a garland. Siva, with four hands, holding a *trisula* in the upper left hand while the lower is in the posture of blessing and holding a snake and a *kamandalu* in the left hands, is seated to the left of the *gandharva*. A figure of Brahma, with four hands, holding a sacrificial ladle in the upper left hand while the lower is in the posture of blessing and a manuscript of the Veda and *Kamandalu* in his right hands is to be found to the right of the head of the main figure. The rest of the space on the back slab is occupied by two female attendant figurines, one over the other and a male figure below Vishnu and Brahma. A large number of fragments or sculptures have been collected on a platform close to this temple.

(12) Gurgi and Masaum.

32. The small cluster of villages around Gurgi have been visited by Messrs. Garrick and Cunningham forty years ago but the real significance of the ruins as they exist at the present day seems to have been lost on them. The present village of Gurgi stands on the ruins of the ancient capital or rather one of the ancient capitals of the Chedi Dynasty of Dahala or Dabhala. Cunningham himself has noticed the position of the fort which is still ascribed by the villagers to Raja Karan Daharia, *i.e.*, King Karna of the Chedi Dynesty of Dabhala. This fort is now called Rehuta and when Cunningham saw it, it contained the ruins of several temples, the plinths only of which, however, remain at present. For years, the ruins inside this foit and the ruins of the temples on the conical hill, which stands about a couple of miles from the nearest wall of this fort, have served as quarries for building stones for the Maharajas of Rewa and the influential people of the villages within a radius of twenty miles. When the present town of Rewa was built Gurgi supplied most of the stones and the Maharaja's Palace is embellished with the *Torana* which once stood on the top of the conical mound. On account of this systematical destruction and transfer of its ruins it was extremely difficult for Cunningham or any of his assistants to distinguish the ruins of ancient buildings at Gurgi. Most probably the platform around the conical mound

described below was filled with debris of temples that had been dismantled and carried away Since the date of their visit, building materials have been transferred from Gurgi in large quantities and consequently the plinths and outlines of temples, which were not visible in Cunningham's days have now become exposed to view The nature of the temple or rather temples with which this capital of the Chedi Kings was once adorned, have been further explained to us by the huge inscription of the Mattamayura ascetics now imbedded in the front wall of the Palace at Rewa, which was transferred from Gurgi about a century ago From the sixth verse of this inscription we learn that the Mattamayura ascetic Prabhavasiva was brought, evidently to the Chedi Country, by the King Yuvarajadeva I, son of the illustrious Mugdha-tunga and made to accept a monastery which probably means that Prabhavasiva was made the abbot of a Saiva monastery built and endowed by Yuvrajadeva I This monastery may have stood either at Gurgi itself or at Tewar If it stood at Gurgi then it is quite probable that it stood somewhere on the mound on which the majority of temples stood Further on in the same inscription, we learn from verse 10, that there was a temple at Gurgi built by the illustrious Yuvarajadeva, the spire or *sikhara* of which was very high To the north of this temple, Prasantasiva, the successor of Prabhavasiva, built another temple which was dedicated to the worship of Isvara or Mahadeva Besides this Prasantasiva dedicated images of Paduma, Siva Parvati, Kartikeya, Ganapati and Sarasvati The temple mound at Gurgi or as it is locally known, Gurgaj, is about 60 to 70 feet high from the level of the surrounding country This mound appears to me to be artificial Most probably it was built up to represent the mount Meru At a height of 30 to 40 feet from the ground level there is a broad flat terrace which varies in breadth at different places from 50 to 100 feet Most of the sculptures and building stones were found here and traces of their removal may still be found, in the heaps of chipped stones, which cover this terrace even now In order to simplify the method of transportation of building stones, most of the larger stones were cut into pieces and then rolled down the hill side During the preceding half a century this platform has almost been entirely denuded of dressed stones So much so that even the plinths of the temples have been dug up for the sake of the stones The pits from which stones were removed now give us accurate idea of the outlines of the buildings which once stood on this terrace All images have now been removed from this terrace with the exception of two colossi – an image of Haraparvati and another of a female deity Both of these were seen by Cunningham in 1884 85 They were not removed because it was absolutely impossible to do so without damaging them The female deity is still in an upright posture and lies in the courtyard of the temple where it was originally dedicated It has four hands and is seated on an expanded lotus under which is a lion couchant and two seated and kneeling attendants before it Originally she had four hands, all of which are broken, except the upper left one, in which the Goddess holds a rosary There is a standing female attendant on each side of the female deity, and a large halo, shaped as a fully expanded lotus flower behind her head Over this halo there is a bracket shaped as a half expanded lotus flower On each side of the halo, there is an attendant female figurine standing on a small lotus bracket, while over this on each side of the halo a *gandharva* is flying towards the main figure, with his wife beside him On the extreme left of the back slab, is a female figure holding an umbrella while on the extreme right is a smaller female figure standing with a *vina* in her hands This Goddess is evidently the Paduma referred to in the big inscription which was dedicated by the Mattamayura ascetic, Prasantasiva The other image on " in length and 5' 3" on a mass of chipped to make it stand on its base without removing the mass of chipped stones and loose debris on which it rests The photograph could not therefore be taken from a favourable position From the iconographic point of view this image is of exceptional importance among images of Siva and Parvati The usual type of Parvati seated by side There which, is a large lotus Both have two hands in place of the usual four or six Siva's left hand is broken while Siva's right and Parvati's left have been placed on each other's

shoulders. The bull, the vehicle of Siva, stands to the left and Parvati's vehicle, the lion couchant, is to be found on the right. A bearded male attendant stands on each side of the pair, while to the left of Siva is the representation of a tree. The usual *gandharva* pair and one *apsaras* is to be found on each side of the head of the pair. The figures have not been mutilated much and the execution of the bodies and their heads, which are still very well preserved, shows a vigour of execution, which is very often wanting in northern Indian images of the mediaeval period. The images described by Cunningham have all disappeared and most probably they have found a final refuge in some modern temple. The style of carving of the image of Paduma and that of the Siva and Parvati described above leave no doubt about the fact that both were executed at the same time. Most probably, this image of Siva and Parvati, is the very same one, which was dedicated by the Saiva ascetic Prasantasiva and which is described in the eleventh verse of the Gurgi inscription as the image of Siva mixed with that of Uma. A further search in the villages in and around Rewa may be rewarded with the discovery of the image of Sarasvati, Ganapati and Shadanana which were dedicated by Prasantasiva in the small temples or chambers situated close to the temple built by him or by Yuvarajadeva I.

33. The conical head of the hill rises from the centre of this terrace or platform. On the top of it is a large pit which the villagers pointed out to me as the very spot from which the large *torana* which now stands in front of the Palace at Rewa was removed. The whole of the platform is full of fragments of stones used in the building of temple, partly or wholly covered with carvings, which were ruthlessly destroyed, for the sake of the stone slabs on which they were carved. Mixed with these, are figures of small attendant deities, which had either separated themselves from the main images or have been broken while the images were being transported. Fragments of pillars, capitals, jambs and lintels, which are still lying on the platform, also point out that all of them belong to the same period and their carvings show that most of these temples were built at the same time or at the utmost within a century of each other. On the top of the mound there is a modern stone chamber where several sculptures are being worshipped. In 1881 Mr. H. W. B. Garrick found the *torana* being erected in front of the courtyard of the Palace at Rewa where it still stands. Mr. Garrick was of opinion that this *torana* originally stood in the enclosure or fort called Rehuta. The villagers of Gurgi or Silchat could not give me any information about its position inside the fort, but they were unanimous in stating that this great gateway stood on the top of the Gurgaj mound. The carvings on the lintels of this gateway, which could not be indentified by Mr. Garrick, prove conclusively that this gateway belonged to a temple of Siva and not to any palace.

34. As it stands at the present day, this gateway consists of two upright jambs and three horizontal beams, every visible portion of which is covered with carvings. Portions of each piece of stone used in the construction of this gateway has been partly damaged and in many parts carvings are entirely missing. This damage may be old or may have taken place at the time of its removal to Rewa. In certain places carvings have been ruthlessly chiselled away to make room for modern additions and in many cases the position of missing portions have been filled up with hideous modern sculptures. However, on the whole the *torana* seems to have been reconstructed on its original plan. The uprights or jambs consist of a square base. On eight sides of the square base are small niches, with *chaitya-window*-shaped lintels. The bottom of the shaft is round and bears a band of six squatting dwarfs, holding up brackets. On each of these brackets, there are six female figurines, standing inside the niches, flanked with round pillars cut in relief. The pillars support lintels representing *sikharas* of temples with one in front and two on sides. Over this there is another band containing six pairs of bas-reliefs on six facades. On each facade there are two bas-reliefs one over the other. Each of these bas-reliefs consists of three figures, one male, and two females in various amorous postures, but none of which appears to be gross or obscene. Over these bas-reliefs, there are six brackets, supported by squatting dwarfs, in the middle of the shaft. On each of these brackets there is a female figure attended by one or more small figurines, many of whom are standing under trees. The carvings of these female figures is very beautiful and reminds one of the five female figurines from Bhuvanesvara now in

the Calcutta Museum, which appear to have been removed from the great temple of Lingaraja. Over these female figurines is a huge bracket capital, with six arms, each arm having a squatting *gana* carved on it. This capital supports the first horizontal beam or lintel. Thus on the left jamb, on the south western face, we have two females standing under a bunch of mangoes, with a small figurine standing between them, with hands clasped in adoration, on one bracket. On the adjoining bracket is an image of the ferocious deity *Chamunda*, who can always be recognized by her emaciated body. She has ten hands and holds a sword, a trident, a skull cup, and the thunder bolt in her right hands while she holds a bell, a bow, a shield and a human head in four of her right arms, the fifth being placed against the lip, indicating surprise. The figure on the left of this figure cannot now be seen fully, as a new stone jamb has been built up against it. So far as it is visible from the ground, it has no tree above it. On the right jamb, on the same side, we have a male dancing under a mango tree, while a female is standing to his right, playing on cymbals, on the bracket to the extreme left. To the right of this *i e*, on the central bracket we have a eight armed female deity standing under a mango tree with an attendant figurine kneeling to her right. The bracket on the extreme right bears a female figure, which cannot be seen at present. On the other side of the *torana*, *i e*, on the north eastern face we find three brackets corresponding to those on the south-western side. The bracket on the extreme left is occupied by a female figure, which is now indistinct as the new jamb has hidden it. On the central bracket is standing a six armed figure of *Kartikeya* or Shadanana, with his vehicle the peacock, standing to his left while a monkey is seated on the ground to the right near his leg. The God is standing under a mango tree, with clusters of fruit hanging as a fringe near his head and on the top of which three monkeys are playing. The adjacent bracket to the right is occupied by a standing image of *Varahi* with six or eight arms and the objects held in have become indistinct. She is also standing under a mango tree with a fringe of mangoes over her head on the top of which three monkeys are playing. On right jamb the three brackets are occupied by two deites and one lay female figure. The bracket on the extreme left is occupied by Mahadeva dancing with eight arms while the central one is occupied by a two handed female figure, both standing under mango trees, on which are seated monkeys and parrots. Over these brackets the shaft ends in a larger square bracket capital with six arms under each of which is the representation of a squatting *gana*, some of whom hold garlands or are blowing on conch shells. This larger bracket supports the first lintel which bears three rows of carvings.

35 In all there are three lintels in this unique *torana*. The lowermost lintel consists of a row of *kirttimukhas* on each face, large and small, placed alternately from the mouth of each of which hangs a garland. The bottom of this lintel consists of a row of lotus buds hanging down from stalks which gives a very elegant appearance to the centre. Over this lower beam is a small band containing a row of lotus rosettes. This lower beam supports the fourfold arch on each side of wh[illegible] by three small figurines, grouped [illegible] roup is the open head of a *makara*, [illegible] k of which is a human rider. The ends of the quatre foil arch rest on the head of the *makara* and the points of junction of these four arches end with huge pendants shaped as lotus buds. The upper parts of these arches are joined by tenons to the upper beam or rather to the lower part of the upper beam which consists of two horizontal stone beams laid one over the other. This upper beam bears three bands of bas-reliefs on each face. The upper band is purely ornamental. It consists of a row of rosettes on the top and below it a row of small *kirttimukhas*, from the mouths of each of which garlands are hanging. Below this there is another line consisting of a gandharva in the centre with a row of male and female divine figurines from one end to the other. The third row consists of a bas relief representing the marriage of Siva. On the western face of the lintel, we find a long procession in the third row, showing the Gods going with Siva to the house of Himalaya. Beginning from the left we find two dancing human figures in front. They are followed by another man walking to the left. After that comes Vayu on a deer, Varuna on a *makara*, Yama on a buffalo, Agni on a goat, one on a crocodile another on a ram and Indra on his elephant. After Indra comes another man on foot. Behind him come the divine trinity, Brahma on his goose, Siv[illegible] ve

on a bull and Vishnu on Garuda. After Vishnu come eight bearded Rishis with two dwarfs. The Rishis are followed by the planets each on his own vehicle beginning with Surya, the sun on his chariot, the Moon on a horse, Budha on a lion, Brihaspati and Sukra on birds and Sani on a vulture. Rahu follows on another chariot while the vehicle of Ketu is indistinct. On the eastern side of the same space we find Ganesa on the right. Then we find Siva on his bull preceded and followed by four Rishis or divine Beings and near the centre of the bas-reliefs we find that the bull is seated and a man is standing behind it. This shows that Siva has arrived at the house of Himalaya and has dismounted from the bull. The centre of the third band on the eastern face is occupied by a small niche, bounded by two round pilasters on each side. Inside there are three figures, Uma, the daughter of Himalaya, on the extreme left, Siva standing in the centre and the four faced Brahma, on the extreme right. To the left of this panel four female figures are dancing and playing on conch-shells, horns and cymbals. The left end of the bas-relief is occupied by Siva and Parvati riding on a bull, preceded by four human figures and followed by one. This part of the bas-relief represents Siva's departure from the house of Himalaya with his party. The whole of this bas-relief is very vigorously carved and is one of the best bas-reliefs that I have seen. We do not know how the sculptor had finished the top of this *torana*. It was most probably surmounted by another carving or bas-relief which was destroyed or had fallen down before the removal of the *torana* to Rewa.

36. All round the mound of temples at Gurgi are numerous tanks, some of whom have stone bunds, while others are surrounded by stone built steps. On the right, from the mound to the village of Masaum, which is spelt differently as Masan or the cremation ground and Masahun, there are foundations of two temples on a stone dam. On the road to Rehuta Fort, from the mound of temples, there are foundations of two more temples. Close to the village of Masaum on the bank of a tank there is another temple of the Chedi type, which seems to have evaded the notice of Sir Alexander Cunningham and Mr. Garrick. This temple is remarkable as the second known example of a temple of the Chedi type of which the only one example was known up to date, *i.e.*, the temple at Chandrehe described below. The temple consists of a circular *garbhagriha*, the exterior of which is also round, on an oblong plinth. In front of the *garbhagriha*, there is a small square *antarala*, in front of which is a long narrow porch on pillars. Originally there were benches with backrests on both sides of the *mandapa*. The pillars, supporting the roof, rests on the thick slabs forming the seats of the benches. The bench s themselves rest on dwarfish pillars. In front of the *mandapa* there are two pillars on each side, while behind them at regular intervals, there is a single pillar on each side. The entire structure is perfectly plain with the exception of the semi-circular sill, which forms a step leading from the lower level
of the *mandapa* to the *garbhagriha*. ... sill has carvings on each side. The
door-frame above this was originally ... a row of lotus petals. The roof
of the *garbhagriha* has a trabe... le th ... he *mandapa* consists of
plain slabs laid on lintels. There is ... ge of a lion inside
the *garbhagriha*, together with a ... Parvati. Outside
the temple there is a fine image of ... re at the bottom
with th ... sed corners betwee ... each face there
is a ni ... g an image of S ... ed by a fully
expand ... er. Above th ... human figures.
The o ... *garbhagrih* ... each course
being 6 ... ht. The *si* ... slabs bear
chaitya- ... rvings. ... ion at
ba k hav ... front ... nt
sikhara ... there
peculiarity ... belon
Kings. Si ... be f
at Amarkant

37. In a
Cunningham th
Kaliseated in the

holds a human head and the lower a dagger, while the upper right holds a headless corpse and the lower a skull cup. Behind the head of the figure is a halo with a border of lotus leaves. The centre of the halo is raised to form a cushion behind the head of the main figure, over which is a grinning skull with two hands. A human figure is kneeling on a bracket on each side of the head of the main figure with a garland in their hands.

(13) *Baijnath*

38. Baijnath was visited by Sir Al [illegible]
of 1884-1885. As stated by him, the [illegible]
of Rewa and about a mile to the [illegible]
Cunningham states that at one time this place possessed some four or five temples, of which one was standing at the time of his visit. This is the temple of Vaidyanath Mahadeva. The *mandapa* fell down in 1884 a year before Cunningham's visit. A portion of the *sikhara* also has collapsed since the days of Cunningham. The outline of the *mandapa* can be traced from its pavement which is still intact. The door of the *antarala* is finely carved. On the sill there are lions and elephants on each side facing the round projection between them. There is a small recessed corner on each side, bearing a sunken panel in front containing a human figurine. The central projection is covered with arabesque pattern. The jambs on each side bear elaborate carvings. The bottom of each bears figures of Ganges and Yamuna, each attended by two female figurines by whose side is a Sivagana. Thus on the left there is a figure of Yamuna standing under a Naga. To her left is a female figure facing the left. To her right is a [illegible] ding a skull cup in his left hand and a *khat* [illegible] the female figure is a canopy, formed by [illegible] rland in their beaks. Over the head of the Sivagana two human figures are seated side by side. Over this the jamb is covered with five vertical bands of carvings. Beginning from the inside we have two bands of rosettes, then one vertical row of recessed corners bearing rampant lions. After this comes a vertical row of niches consisting of four superimposed panels containing males and females in amorous postures. Then comes another vertical row of recessed corners bearing rampant lions. Finally there is a meandering creeper-pattern on a round moulding in the interspaces of which we have flowers and ornamental rosettes. On the jamb, on the right side we have similarly, Ganges standing under a tree over which is a small Naga. To her right is a female figure and over her head a canopy, formed by two parrots as on the left jamb. To the right of the female is a standing male figure with two hands. His right hand is in the posture of giving protection while the left holds a *trisula*. Over the figure of Ganges a squatting *gana* is supporting a niche shaped as a *chaitya* window. There is a smaller *gana* or dwarf under the four superimposed panels on the left side. The right jamb is in other respects similar to the left one. On the lintel three of the lower bands of carving, *e.g.*, two lines of rosettes and one line of lions rampant over elephants' heads, are continued. Over this, there is a band of sculptures beginning with a female figure standing on the left with two hands, having a plantain tree on each side. She holds a lotus in her right hand. To the left of this are six seated figures of the seven *matrikas* with [illegible] Varahi and Chamundi. After [illegible] man with two hands. In th [illegible] round pilasters inside which is [illegible] ands, two of which hold a lotus while two others are in the *Dharmachakra Mudra*. The space on the lintel to the right of the central niche is occupied by seated figures of the nine planets. At the right end of the lintel is the standing figure of a female with two hands, the left of which is held aloft over her head while the right is on her left breast. There is a plain trabeate dome over the *antarala*. Inside the *garbhagriha* the *linga* is not exactly in the centre. Its southern side is uninjured and the portion of the *sikhara* over it is still standing. From this portion we learn that the *sikhara* was covered entirely with a modified *chaitya window* pattern. There is a niche in the southern wall of the *antarala* and two large and one small niches are in the south wall of the *garbhagriha*. All of these are empty except the central niche on the southern side, which contains an image of Ganesa. There are niches in the western or back wall also, all of which

are empty. A portion of the back wall of the *garbhagriha*, in the north-western corner, has collapsed. The entire outer facing of the northern wall of the *garbhagriha* has also disappeared. Some sculptures, now worshipped, have been placed inside a hut to the south-west of this temple and some more are lying outside, under trees indicating that at one time Baijnath contained a larger number of temples. The temple of Vaidyanatha stands on the bank of a huge lake which has now become shallow and which at the time of my visit in April 1920 was covered with lotus flowers in full bloom.

(*14*) *Chandrehe.*

39. The small village of Chandrehe stands about a mile to the east of the junction of the Sone, below Shikarganj. It is now connected by a metalled road with Rewa from which it lies at a distance of twenty-nine miles. The Kaimur range is now crossed by an excellent hill road, which has removed all difficulties in the way of visiting this remote place. The antiquities at Chandrehe were visited by the late Mr. J. D. M. Beglar in the working season of 1874-75 and again by Mr. H. W. D. Garrick in 1881-82. It was at this place that Beglar discovered the first example of a temple of the Chedi type in which both the interior and the exterior of the *garbhagriha* was circular instead of being square like the temples of other parts of India. Besides this temple Chandrehe contains a Saiva monastery, one of the very few that has survived up to the present day. Unfortunately for us neither Beglar nor Garrick considered it necessary to take or publish impressions of the inscription which is built in the front wall of this monastery. Had they done so, they could have solved the problem of the date of the temple as well as that of the monastery. A rubbing was taken by either of them, which was passed on, till it reached Professor Kielhorn, who, not leing able to decipher the record entirely from this rubbing, pronounced the inscription to be unimportant. As a matter of fact this record is a very important one for the elucidation of the history of the Chedi dynasty of Dahala, as well as for determining the dates of many of the ancient monuments of that period. A summary of this inscription will be found in Part II. From it we learn that Prabodhasiva, a disciple of the famous abbot Prasantasiva, built this monastery close to the abode of gods built by his spiritual preceptor. The date of this inscription is Kalachuri-Chedi year 724=973 A.D. It is sure that this monastery was completed in 973 A.D. and the temple of Siva which stands close to it was built about a generation ago, *i.e.*, about the middle of the 10th century A.D. Further, we learn that Prasantasiva built another monastery at the foot of the Bhramara Hill the ruins of which may still be found at the junction of the Sone with the Banas just on the other side of Shikarganj. If we proceed with this data, we find that the Chedi type of Northern Indian temples was evolved in this part of the country in the first half of the 10th century A.D. Evidently this type did not find favour in later times as the temples built by Karna at Amarkantak are of the usual Northern Indian square type.

40. Much has already been said about the temples at Chandrehe by Beglar and Garrick. It is certain that the platform on which the temple stands is not later in date than the temple itself and therefore the architect designed the temple to be as it is at the present day. The sides of the platform are covered with bands of ornamental carvings some of which were not completed.

41. The *garbhagriha* of the temple as well as the *sikhara* is perfectly round and the masonry of the outer wall of the *garbhagriha* is ashlar. The round *sikhara* is covered with the wellknown *chaitya-window*-pattern with an *amalaka* on the top. In front of the *sikhara*, just over the *antarala*, there is a projection similar to that already noticed in a temple at Masaum. Here we have a niche in front, flanked by two niches containing one rosette and half rosettes respectively. Over this there is a small *chaitya-window* and then a large *chaitya-window*, containing in its central panel a human head. On the sides of this projection there is a row of niches in continuation and the lowermost row in front contain human figures. Below this row, there is a row of panels alternately sunk, each bearing ornamental figures. Below this, again, there is another row of elephants' heads alternated with pilasters. The walls of this chamber are perfectly straight.

rel to the platform on which this tform to the level of the *mandapa* arranged in two rows which rest on ovided for benches on both sides, the exterior of which is elaborately ornamented The benches are supported by heavy square pillars and the space between them and the level of the *mandapa* was closed by a exquisitely carved dado like the temples at Khajuraho The carving on the outside of the dado consists of a row of panels, alternately sunk bearing representations of pilasters with arabesque work and ornamental foliage on alternate panels There is a fine but mutilated figure of a lion on the step leading to the *mandapa* as at Masaum The *mandapa* has a sloping cornice which in Muhammadan times was called the *chhajja* The roof of the *mandapa* is intact and from this specimen we can guess what the roof of the *mandapa* over the temple at Masaum was like From the outside it looks like a stepped pyramid while from the interior it is a trabeate dome The slab on the top has a large fully expanded lotus flower carved on its bottom Little niches on the inner face of square pieces of stone standing on capitals of the middle pillar on each side of the porch contain seated human figures The pillar on the left side, in the middle of the *mandapa,* bears the name of the mason *Sutradhara Ganapati* There is a semi circular projection in front of the sill with conch shells at the sides as usual The door from the *mandapa* to the *antarala* is plain The door jambs and lintels are different and do not fit exactly, showing thereby that it had been restored at some later date On the door jamb is an inscription *Yamja jogi* f the Kalachuri Chedi era and is equivalent to jeen constructed some years before that date the lintel of this doorway which is covered with arabesque work The *antarala* is also perfectly plain But over the doorway which leads from the *antarala* to the *garbhagriha* there is a slab bearing images of the nine planets, Siva, the seven divine mothers and Ganesa The roof of the *garbhagriha* is perfectly plain and is a round trabeate dome with a lotus carved on the bottom of the top stone Thakur Damodar Singh, the Baghel Thakur of Chandrehe, informed me that some time ago a Brahmin broke into the *garbhagriha* and broke the *arghapatta* of the *linga.*

43 Beglar, who visited Chandrehe in the working season of 1874 75, recognized that the building adjoining this temple was a monastery Had the inscription in this building been deciphered at that time, then there would have been no difficulty about recognizing it as a monastery without any doubt It is a matter of very great regret that he did not wait to have the jungle and débris removed and prepare the accurate plans and sections The building has suffered much since his days and at the time of my visit in April 1920, a number of rooms on the right and left of the monastery had totally collapsed The dense growth of bamboo referred to in Beglar's report has, however, disappeared entirely and the brush wood with which the interior and the neighbourhood was covered removed very easily The monastery consisted of an open porch in front, with a narrow passage leading to the courtyard, which was surrounded on all sides by a plain but narrow verandah supported on stone pillars A number of entrances from this verandah lead to small chambers which were used as shrines as well as to larger ones which were used as dormitories In plan the building is perfectly rectangular in shape and is almost a perfect square As noticed by Beglar it is partly two storeyed The front always consisted of a single storey while the right wing and the back portion was double storeyed The building faces the north. There is a porch in front which has broad benches on three sides The space under the benches is covered with a carved dado on the exterior As in the case of the dado of the *mandapa* of the temple, this dado also consists of small narrow, vertical panels alternately sunk Behind this open porch there is an open verandah supported by pillars, both ends of which have collapsed. At present there are nine pillars in position in this verandah, four of which are grouped in pairs behind the porch In the porch there are four broad pillars which rest on the benches, of which the one on the east end has fallen down Just behind the porch there is a door leading to the interior through a small narrow chamber. In the back wall of the verandah, two long narrow sunken panels contain an inscription in twenty seven lines, recording the erection of this building in the

Kalachuri-Chedi year 724 = 973 A.D. The door leading to the interior possesses a finely carved door-frame. At the bottom of the left jamb is a fierce-looking male who is apparently a Sivagana. To his left Yamuna is standing under a tree with a female attendant figurine on her left. Near her head is a male figure, with hands clasped in adoration. Hanging from the foliage, there is a dwarfish figure near his right hand. On the right jamb we have a figure of Ganges, standing with a dwarf to her left, who is also standing with a vase on its head. Near the feet of the Ganges is the head of a *makara* and to her right is a female and a male, the latter being a Sivagana. There are three brackets on the lintel. The central one bears the figure of Siva dancing the *tandava*, while those on the sides bear seated female figures, with kneeling figurines on each side. The figure of Siva on the central bracket has also similar attendant figurines. This door leads to a small chamber which leads to the courtyard referred to above. To the east of the entrance, there is a square shrine, facing the east and in front of this chamber is another large square chamber with a carved door-frame. On the left jamb, Yamuna stands with a Sivagana to her left, holding a staff in his left hand and a skull-cup in his right hand. There is a small attendant figurine to the left of Yamuna. To her right is a male figure standing with a mace in his hand and over his head is the figure of a Naga. Ganges is standing on the bottom of the right jamb, with a male on her left side holding a mace, while a small attendant figurine stands to her right. There are three brackets on the lintel, in the central one of which we find a seated figure of Ganesa on an embroidered cushion with his vehicle, the rat towards the left. The figure has four hands and holds a lotus and a dagger in his left hands while the right hands hold a pot of sweetmeats and a battle-axe. A female figure, perhaps Lakshmi, is to be found on the left side of the bracket. She holds a lotus in her upper left hand while the lower is in the posture of blessing. In one of her right hands she holds a *kamandalu* while the other is broken. A small figure of Sarasvati is seated on the right hand side of the bracket. She has four hands and holds a *vina* in two of them. One of the left hands is broken while she holds up a fringe of her garments with the remaining of her right hands. This door leads to a chamber which has doors on the east and the south in addition to this. The door on the east leads to a porch on two pillars the roof of which has fallen down. It is impossible to judge, at the present moment, whether this porch provided a separate entrance to the monastery or not. A portion of the roof of this chamber also has collapsed. The door on the south of this chamber leads to a small chamber. To the left of this chamber there is another plain doorway leading to a chamber, which has almost entirely collapsed. To the south of this carved doorway, there is another chamber with a carved door-frame, the jambs of which are plain. The lintel bears three brackets, on the central one of which two ascetics are standing. They wear large round head-dresses. One is facing the front while the other is facing the right. Towards the right there are traces of a third figure which is now broken. On the left bracket a female figure is standing with four hands which holds in its upper left a lotus while the lower is in the posture of blessing. One of the right hands is broken while the second holds a *kamandalu*. A male attendant stands to her left while to the right is the figure of a lion couchant, indicating that the female represents the goddess Durga or Parvati. Sarasvati is standing on the right hand side bracket, holding a *vina* in two of her hands, while the second hand on the right holds a lotus, the remaining one being broken. Small female attendant figurines stand on each side of the deity. This brings us to the end of the east side of the courtyard. On this side the verandah is wider. There are three additional pillars on this side of the verandah, behind those along the edge of the courtyard to support the additional weight. The chambers on the eastern side of the courtyard are four in number. Beginning from the east end we have a plain door leading to a plain chamber, at the south-east corner This chamber is on the whole in a good state of preservation, as only a portion of the back wall has collapsed. A plain door in the east wall of this chamber leads to a second chamber on this side, which is also perfectly plain, but the roof of which is supported by four pillars. This room occupies the south-eastern corner of the building. Portions of the outer wall of this chamber also have collapsed. The next chamber on this side has fallen down almost entirely. It has a door-frame, which is exactly similar to the first chamber on the east side. The last

chamber on this side, *e g*, in the south-western corner is a small one with a door in the western wall The back wall and the roof of this chamber has fallen down The rooms on the southern side end at this place and the western side begins This portion of the monastery has suffered more damage than any other portion as large trees had grown on it causing the collapse of the walls right up to the level of the plinth

44 There is only one doorway in the back wall of the western verandah and this door leads to a long narrow chamber, running parallel to the verandah on this side This chamber has four openings in its western wall, leading to four narrow cells on the west There is also a small narrow door in the northern wall of this chamber, leading to a square chamber, in the north-west corner of the building The portion between the row of four cells on the western side and the room in the south western corner has collapsed and is full of debris. It was impossible to determine even the position of the walls without spending some time in removing the debris

45 To the west of the passage on the northern side from the porch and the verandah in front to the courtyard there is one plain door leading to small chamber full of debris In the eastern wall of this chamber, there is a small doorway leading to another chamber which occupies the space between this chamber and the passage

46 [illegible] randah, running along [illegible] on the ground floor [illegible] on the western and southern side only, with a door at the south western corner There is a broad but low seat with back rests along the edge of this verandah Possibly there were three doors on the western and southern sides of which only one door exists at present The door on the west leads to a long chamber the backwall of which has collapsed There is a do r in the northern wall of this chamber which shows that there was another chamber on the upper floor in the north western corner of the building The door in the south wall is also plain but the chamber to which it leads has collapsed A sloping cornice or *chhajja* runs all round the verandah on the exterior and is exactly similar to the ribbed *chhajja* in the Brahmanical monastery at Survaya in the Gwalior State Inside the courtyard are some pretty rain water pipes shaped as dwarfs turning somersaults in the air The rain water escapes through the mouths of these dwarfs It will be observed from the above description that there were two classes of chambers in this monastery In the first class the door frames are perfectly plain while in the second, the door frames are carved and the jambs and lintels bear representations of gods and goddesses or semi divine beings Jambs fitted with door frames of the latter class appear to have been devoted to worship or used as shrines while those with plain door frames were used as dormitories It is not certain for what purpose the upper story was used, as at the present day chambers built over chambers which are used as shrines are not used as living rooms Most probably the upper storey was used either as a library or as school rooms for the training of novices. On the ground floor four narrow cells on the western side of the courtyard, were most probably reserved for the seclusion of such ascetics who were not inclined to mix with people and who desired to meditate in seclusion

(15) *Bhumkahar*

47 According to the Rewa State Gazetteer, Bhumkahar is a place of Archæological importance This village is situated in the Raghurajnagar Tahsil and lies at a distance of three miles from Sutna railway station Unlike other places in the Rewa State a visit to Bhumkahar proved to be a great disappointment so far as antiquities are concerned It appears that there was a temple here at one time which has disappeared long ago Fragments of carved stones from this temple have been used in building two or three small whitewashed modern shrines, where several mutilated old images are still worshipped

(16) *Bharjuna.*

48. The village of Bharjuna is also situated in the Raghurajnagar Tahsil and in the Rewa State Gazetteer it is stated to be a place of Archæological importance. Two or three temples seem to have stood at this place at some time but they have disappeared long ago. There is however a fine collection of mediæval images at this place. One or two of which are placed inside the modern shrines, while others have found refuge under trees. Most important among them is a statue of Surya, without the usual boots and in which the artist has not made any attempt to hide the legs. The face of the image is mutilated. Inside one of these shrines is to be found an eighteen armed image of Durga, seated on a full blown lotus flower. Unfortunately for us most of the arms have been mutilated and consequently it is now impossible to determine what implements were held in them. At present we notice that one of the left hands holds a rosary, a second holds a vase, while a third is in the posture of blessing. Only one right hand is distinct which holds a *kamandalu*. The figures on the pedestal of this image are more interesting than the image itself. On both sides of the stalk of the lotus we find a Naga and Nagi rushing upwards with hands upraised in admonition. To the right is a four armed attendant female figurine holding a battle-axe and a sword in her right hands and a lotus in the upper right, while the lower is broken. To the left is another female figure with four arms holding a trident and a sword in her left hands and a mace and human head in her right hands. The image is not inscribed, but it is much later in date than the sculptures found at Gurgi and Masaun and probably belongs to the 12th or 13th century A.D. Among the collection of images under trees we find a standing image of Harihara, which can be recognised from the presence of the bull as well as Garuda on the pedestal. On each side, there are three attendants, most of whom have been mutilated. The other fragments indicate that there were large images of Siva and Haraparvati at this place.

(17) *Amarpatan.*

49. The village of Amarpatan was visited by the late Mr. Beglar in 1874-75. There are no monuments at this place at present, with the exception of a fort which is not more than two to three hundred years old. A large number of fragments or sculptures and images were used in the construction of these walls. It appears that a relative of the Maharaja used to live here, but that branch of the family having become extinct, the fort has lapsed to the sovereign power. The place inside is now deserted. On the banks of a large tank, there is a fine but mutilated image of Ganesa with eight arms. The carving of the image indicates that it belongs to the same period as the statue of Siva and Parvati at Gurgi, *i.e.*, to the 10th century A. D. The figure of the god is dwarfish and is very vigorously portrayed. He has eight arms most of which are broken. Two existing ones hold up a snake over his head. To the right of the main figure there is a small attendant figurine seated on the ground playing on a drum. On the pedestal is the figure of a rat, the vehicle of the god, while on each side, on a recessed corner is the seated figure of a devotee. A flying *gandharva* pair has been depicted on each side of the head of the main figure.

(18) *Amarkantak.*

50. Amarkantak is a celebrated place of pilgrimage in the Central Provinces, being supposed to be the source both of the Narmada and the Sone. It can be reached from Pendra Road station on the Bilaspur-Katni Section of the Bengal Nagpur railway. When this part of the country belonged to the British Government, an excellent road was constructed from Pendra Road to the foot of the Amarkantak Hill, but since its transfer to the Rewa State this road does not seem to have been properly repaired and consequently it is now full of ruts and almost impossible for wheeled vehicles drawn by horses. The hill section, by which one high hill is crossed, has almost been entirely destroyed at places by the action of rain-water. After crossing this hill, a small rivulet is reached which is locally known as Amuanala, beyond which carts cannot proceed. From Amuanala to the top of the plateau, one has to climb about two thousand feet along a rough road. The antiquities of this place were visited for the first time by Beglar in 1873-74 who has tried to describe the antiquities of this place to the best of his ability, in Volume VII of Cunningham's Archæological Reports. The plateau of Amarkantak is very sparsely inhabited and the village contains a few

small huts belonging to a few Brahmin priests The temples at this place fall into two well marked groups —

(1) The modern group round the modern temple of Narmada Mai, and

(2) the older group round the old tank which must have been supposed to be the source of the Narmada and the Sone in old times

51 Though most of the temples in the second group are in fairly good order, the Brahmins of this place for some reason which they themselves failed to explain, have practically abandoned the worship of the gods in this group As a matter of fact, the sanctity of the old *kunda* is no longer believed and a new tank built in front of the modern temple of Narmada Mai is now supposed to be the real source of the two rivers The temples in group (1) are all modern though some of them contain old images The

arranged in any order It begins with

Karna, which stands on an eminence w

hood This temple or rather group of t

Chedi type of temples discovered at Gurgi or Masaun and Chandrehe, being in fact square in plan, like the temple at Baijnath The plan of this temple has been discussed at length by Beglar The group stands on a high stone platfrom cruciform in shape, three arms of which are occupied by three different temples while the junction of the cross is quite empty Beglar most probably, had never seen one of those triple shrined temples which are so common in Gujarat and in the Deccan otherwise he would have tried to discuss the plan of this temple At any rate King Karna must have seen one of these Chalukyan temples during one of his numerous campaigns in Western India and may have built this temple on the models of these Chalukyan temples The space between three shrines in such temples in Western India is usually occupied by the *mandapa* In the present case the *mandapa* was supported by pillars the bases of which are still standing while the fourth arm of the cross was occupied by a small porch, in front of which was a flight of steps There is no evidence available to show that the *mandapa* was not completed in fact the projection in front of the central temple shows that there was a staircase at this place originally I cannot understand how Beglar missed this and for what reasons he thought that the western side was incomplete The original plan of the architect was to reproduce one of the three shrined Chalukyan temples which the King or he himself had seen in Western India The approach to this group was from the west where there are

building the new group of temples at this place The *sikhara* of these three shrines is of the same type as a temple at Sohagpur described below, or those at Khajuraho and Un It is sugar loaf shaped with curvilinear corners The temple on the north has lost its *sikhara* but the *garbhagriha* is still in a fair state of preservation The exterior of this temple which faces the east has disappeared almost up to the plinth level There are two *arghapattas* inside this shrine with a broken *linga* in one of them The roof of the sanctum is supported by four pilasters at four corners of the *garbhagriha* and three corbels in each of the three walls These corbels are shaped like the arms of square bracket capitals They support a frame of four lintels which support the trabeate roof A delicate floral design is carved in low relief over the whole of the bottom of the roof and the top slab is carved to represent a fully bloomed lotus flower inverted The passage to the *garbhagriha* is roofed by massive lintels, which originally supported the projection in front, which is intact in the other two shrines In front of these shrines there on the

lintel, containing a sunken p jambs

bear on them a flat meander execu

tion On both sides of this same

pattern in low relief These pilasters support large square bracket capitals which in their turn bear a heavy lintel, covered with the same pattern The bottom of each of these pilasters consists of a round vase, with foliage hanging down from each of the four corners The interior of the front of the temple in the east is an exact replica of that on the west Consequently, we can take it for granted that

the shrine on the north was exactly similar to the other two. There are two rows of superimposed niches on the north side of the eastern temple. One row is just outside the northern wall of the *antarala* all of which are empty. The other row is in the centre of the northern wall of the *garbhagriha*, which are also empty. These niches consist of two pilasters, square in shape, on the sides and a projecting roof in front. The central shrine possesses a peculiarly constructed channel for the drainage of the water used inside for the worship and the ablutions of the god. The floor level of the interior of the *garbhagriha* is higher than that of the *mandapa*. The drain issues from the side of the *garbhagriha* and empties the water from the interior into a hollow pillar which stands on the plinth. The water is discharged through this pillar into another horizontal open drain on which the former stands, which latter ends in a lion's head. There are three superimposed empty niches in the backwall of the *garbhagriha* of this temple. Similarly there are empty niches in the southern wall. Inside the *garbhagriha* there is a modern *linga* in an *arghapatta*. The lintel of the doorway, in each case, bears a row of rosettes. Over the entrance is a projection like that at Gurgi or Chandrehe. In the case of these three temples, this projection is entirely devoid of carvings, up to a height of five feet from the lintel supported by the pillars in front of the doorway. Over this level, there are two horizontal bands of mouldings and then a row of rosettes alternated with pilasters in relief. Over this row is the roof, triangular in shape, the apex of which is 9′ 10″ in height from its base. The sides of this gable-shaped projection are covered with *chaitya-window*-shaped ornaments and on each side there are steps leading to a fine *chaitya-window* containing a huge ellipsoid rosette. There are five recessed corners between each face of the *sikhara*, on the top of each of which there is a small *amalaka*, while over the whole is a huge *amalaka* and the usual pointed crest-jewel.

52. The temple on the south is exactly similar to the temple on the east, the only exception being that all niches, on the outer wall of this temple, contain diamond-shaped rosettes, on the gable-shaped projection in front. There is a row of rosettes in the centre, in the place of the big rosette of the temple on the east. Inside the *garbhagriha* of this shrine there are two empty *arghapattas*. There is a similar temple at Deoguna, in the Jabo State, near Bhumra.

53. To the north of this group of temples, on a much lower level, is the temple of Kesava-Narayana, which is No. 6 of Beglar's description Beglar was informed that this had been built by the Bhonslas of Nagpur, but in reality it is an ancient temple which was partly rebuilt by the Bhonsle Rajas. Originally there was one temple on the south, with a *mandapa* on the north, but later on, another temple was built to the west of the *mandapa*. The bigger shrine contains a fine image of Vishnu of the usual northern type. The god holds a lotus in his upper left hand while in the lower is the conch. In his upper right hand he holds a mace and a wheel in the lower. The god stands on a lotus below which is the figure of Garuda flying. A bearded male, apparently the donor, kneels to the left of Garuda while on the other side of Garuda is the figure of his wife. On two recessed corners to the left behind the figure of the donor are images of the Dwarf and the Buddha incarnations of Vishnu. Two corresponding recessed corners on the right bear images of Parasurama and Kalkin. Behind Buddha is the image of Ramchandra holding the bow and an arrow in his hands, while behind Kalkin stands Balarama with a plough in his left hand and a drinking cup in his right hand. A female attendant figurine stands on each side of the main figure, holding fly-whisks. The back-slab bears representations of two round pilasters supporting the architrave on the top. On one side of each of these pillars we find the lion rampant over an elephant's head. The capitals of these pillars bear the image of the boar incarnations of Vishnu on the left while those of the Tortoise, Fish and Man-lion incarnations are to be found on the right. There is a pierced halo behind the head of the main figure, over which is a seated figure in meditation, flanked by two *gandharva* pairs with garlands. This figure has four hands, two of which are placed in the *Dhyana-mudra*, on the lap. The remaining left hand holds the wheel and the remaining right a mace. The height of the image is 4′ 6″ and its breadth at the base 2′ 1″. It stands on an old pedestal. The *mandapa* has only one opening on the south, which has almost been entirely rebuilt. A door to the north of the *mandapa* leads to another shrine, containing another old image of Vishnu.

54 To the north of this temple is another old temple now called temple of Machchhendranatha This is number 7 of Beglar's list The temple consists of a *garbhagriha* and a *mandapa* in front The sides of the *mandapa* are partially closed with benches, provided with back rests, on three sides, with the exception of a small space in front, which is fitted with a carved stone door frame Three old steps lead to the sill of this doorway, from the surrounding ground level This temple was apparently built in the 12th century A D The *mandapa* stands on eight short pillars four of which have been placed on each side and rest on the benches as well as six tall pillar , of which two are behind the jambs of the gateway in front and four in the centre of the *mandapa*, supporting the roof The roof is divided into nine rectangles and consists of eight trabeate domes, with a flat roof in the centre Another carved doorway, bearing the figure of a dancing Ganesa in a sunken panel, on a projecting boss, in the centre of the lintel leads to the *antarala* There is an old *arghapatta* in the *garbhagriha* The roof of this shrine is constructed on the same principle as that of the temples of Karna but in this case the four pillars on the corner, supporting the frame on which the trabeate roof rests, are covered with a simple arabesque pattern The roof of this *mandapa* has not been repaired There is a projecting gable in front of the *sikhara* the ornamentation of which as well as the *sikhara* are precisely the same as that to be found in any of the three temples ascribed to Karna In this temple however there are two *amalakas*, one large and one small, under the crest jewel on the top of the *sikhara* There are niches on each side of the *antarala* one over the other, on the outside which contains diamond shaped rosettes There are two smaller niches on each of the three walls of the *garbhagriha* the top one in each case containing a small rosette while the lower one is empty

55 To the east of this temple ,on the southern bank of an ancient stone paved *kunda* stands a temple which was in ruins in Beglar's days, but which has since been partly rebuilt The temple cannot now be recognized as an old one yet it is interesting on account of the image which it contains The image inside this temple was originally composed of four different slabs of which three were placed vertically on the ground while the fourth was placed on the top of these three forming the architrave Out of three vertical slabs, the one in the centre bears the main figure, while the side ones bear pilasters and formed part of the back slab The main image is a female figure standing on a fully expanded lotus She has four hands and holds a lotus in her upper right hand while the lower holds a *kamandalu* The upper left arm is broken but the lower holds rosary On each side of the leg of the main figure, a bearded Rishi is seated in meditation, while on each side of her head is a garland-bearing *gandharva* couple There is ample space below the lotus on which the main figure stands and the pedestal and in this space, another bearded male figure is seated cross legged with hands folded in front in adoration while on each side a female attendant is kneeling with fly whisks in their hands On the side slabs there are two recessed corners That on the right bears two kneeling female figures on recessed corners on the pedestal, while on the second another [illegible] seated cross legged Over the recessed corner [illegible]

up in the posture of giving protection Over this figure a female is kneeling with hands clasped in adoration over which is a rampant lion On the top an ther male is standing on a bracket Near the top of the pilaster there is a *gandharva* couple carved in relief against it The slab on the left is exactly similar to that on the right, the single exception being the figure on the pedestal on the first recessed corner A male and a female are seated cross legged with hands clasped in adoration, while the seated figure on the second recessed corner is bearded [illegible] be the original image of the godde s Narmada which *for* [illegible] anctity, together with the stone paved *kunda* in [illegible] e been supposed to be the source of the rivers [illegible] this loss of sanctity is not known and the Deccani Brahmins who now officiate at the shrine of the modern image of Narmada, profess ignorance about the origin and identity of this figure With their

permission, I went inside this modern temple and was allowed to examine the modern image with all its details. It is certainly not old as supposed by Beglar and is a hideous image of black basalt probably belonging to the time of the Maratha Rajas of Nagpur. The *dhyana* of this modern deity does not contain any description of the implements held by her which could not be distinguished in the dark room in which it is now kept.

56. The interior of the sanctum is old and has not been repaired. The broken lintel over the doorway is being supported by an old stone pillar. There was a *mandapa* in front originally, the platform of which still exists. This temple is No. 8 of Beglar's report.

57. The next temple is now ruined (No. 9 of Beglar's list). The *mandapa* and the *sikhara* have collapsed and the exterior facing of the *garbhagriha* too, has disappeared, leaving the core exposed. The interior of the *garbhagriha* is perfectly plain. There is an old pedestal inside it, on which stands a fine image of Vishnu. Garuda is kneeling to the left. There are two female attendant figurines on each side of the feet of the main figure, which holds a conch-shell in the upper left and a lotus in the lower, while it holds the wheel in the upper right and a mace in the lower right hand. The following figures are to be found on the pedestal:—In front, just under the main figure, a male is seated cross-legged with hands clasped in adoration. To the right, on a recessed corner, is the figure of a female kneeling, to the right of which is another female seated cross-legged both holding their hands clasped in adoration in front. Two small recessed corners to the right are occupied by the seated figures of a single male in the same posture. To the left, the first recessed corner is occupied by two kneeling female figurines. The second recessed corner bears the figure of a male seated cross-legged with hands clasped in adoration, while a third recessed corner on this side bears a female figure in a similar posture. Figures of the ten incarnations of Vishnu are to be found on the back-slab. To the left of the head of the main figure are those of the Fish and the Boar incarnations with a *gandharva* couple, between them, while to the right similarly situated are those of the Tortoise and the Man-lion incarnations. At the level of the upper arms of the main figure are the representations of the dwarf incarnation on the left and that of Parasurama on the right. At the level of the lower arms we find Ramachandra and Balarama. To the left of the feet of the main figure, we find Buddha in the earth-touching-attitude and Kalkin on horse back, to the right. There is a pilaster on the back-slab on each side of the main figure, on the shafts of which there is a lotus bracket, bearing the figure of a standing female attendant. The figure on the left holds a lotus while that on the right holds a fly-whisk. The larger part of the top of the back-slab is missing. On the upper part there is a trefoil arch with Brahma to the left, Vishnu in centre and Siva to the right, all seated and with four hands. A label on a piece of japanned tin proclaims that this is the image of Sonabhadra!

58. To the east of this temple, there is another big stone temple, which is now partly buried underground. This is No. 10 of Beglar's list. With the exception of portions of the *sikhara,* this temple seems to be in fairly good preservation. Certain portions of the *sikhara* bear whitewash, which may indicate that it was partly rebuilt at some later date. The temple consists of a *mandapa* and a *garbhagriha,* there being no porch either in front or on the sides. Entrance is to be obtained to the interior of the temple through a stone door-frame, fitted in the centre of the front wall of the *mandapa.* The *mandapa* is enclosed on three sides with stone benches having back-rests, above the level of which it is open. The back of the back-rests as well as the exterior face of the walls below the benches is carved. The ornamentations on the back-rest consist of a dado between two horizontal bands of arabesque work. The former contains a raised band bearing arabesque work alternately placed between pairs of round pilasters. The portion of the wall under the benches bears rows of vertically placed bands bearing arabesque work. The *mandapa* is supported by eight small and six large pillars. On each side of the door-frame in front there are two pilasters composed of small slabs of stone. Four pillars stand in the centre of the *mandapa.* Its roof is divided into nine rectangular panels, over which there are same number of trabeate domes. Two pillars stand on the side of the door of the *antarala.*

This temple faces the north west and the floor of its *garbhagriha* is far below, and that of the *mandapa* itself is about a foot below, the surrounding ground level Inside the former there is an old *linga* and an *arghapatta* Seven steps lead from the level of the *antarala* to the floor of the *garbhagriha* Outside its walls there is a niche on each side, of which the eastern and the southern ones contain large diamond shaped rosettes There is a broken image of Sivadurga lying near the east wall of the *garbhagriha* The *sikhara* of this temple is heavy and squat and resembles the later temples at Bhuvanesvara The ornamentations on the walls of the *garbhagriha* as well as on the *sikhara* consist entirely of the chaitya window pattern It is complete with the *amalaka* In front of the *sikhara*, towards the *mandapa*, there is a projection which is the common feature of temples in this part of the country The pyramidal roof in this projection contains seven steps on each side The roof of the *mandapa* is in a fair state of preservation It is pyramidal in shape and bears on the top a small *amalaka* and a crest jewel A narrow and plain *chhajja* runs along three sides of this temple

59 Leaving the older group one should proceed to the modern group of temples *All of these temples are grouped round the modern kunda, which is now* supposed to be the birth place of the rivers Son and Narmada A broad stone paved passage leads from the *kunda* to the double shrine of Narmada Several small shrines, on the banks of this tank or on the sides of the paved road, appear to be old Most of these have been repaired from time to time The inscription referred to by Beglar could not be found anywhere The priests at Amarkantak informed me that one inscription was taken away by a European whose name they do not know The modern temple of Narmada Mai is also shaped like a triple shrined Chalukyan temple The shrine in front is now used as cook room for the goddess A number of seated figures in the *Dhyanamudra* with hands clasped in adoration are to be found in the smaller shrines in this group, among images of Surya Haraparvati and Vishnu Among the images in the second group of temples at Amarkantak there are four important ones These are —(1) A statue of a famous archer named Narayana, son of a superintendent of the scribes, named Madhava, who was an inhabitant of Ratnapura The statue consists of a figure seated cross legged on a low pedestal with hands clasped in adoration which hold at some time a lotus bud A female attendant stands on each side with a fly whisk in her right hand On each side of the head of the figure is a *gandharva* bearing a garland while over the head of the figure is an umbrella This statue was dedicated in the *Kalachuri Chedi year 922=1171 A D There is a peculiar head dress in this statue* which consists of nine ropes of pearls hanging down over the forehead in three clusters (2) The second statue is exactly similar to the first one Only in this case there is no date A short inscription in one line on the pedestal informs us that it is a statue of the merchant, the illustrious Rauta Sagara The first word is spelt Vanjara and may stand for the modern *Banjara* (3) The collection of images at Amarkantak is peculiar as it contains the headless image of a man riding on an elephant There is no inscription on this statue The hands of the man are clasped in front in adoration The statue measures 2′ 9″ in length, 1′ 4″ in breadth and 3′ 6″ in height (4) By the side of the rider on the elephant is another statue of a man on horse back The carving is very fine and is in fact much better than the horses of the Sun god s chariot at Konarak in Orissa This statue measures 2′ 8″ in length 1′ in breadth and 2′ 4″ in height. The legs of the horse are most probably broken and the original pedestal is now missing The rider has lost its head but the hands are in usual posture holding reins of the horse

(19) *Sohagpur*

60 Sohagpur is situated on the edge of the valley, below which Bilaspur is situated It is most probably the same as the Saubhagyapura, mentioned in the *Bilhari inscription of the rulers of Chedi It was visited by Beglar during the* working season of 1873 74, when he found the surrounding country very rich in antiquities Since his days the remains of almost all other temples have disappeared and at present the only interesting remains at this place are the Siva temple in the old town and the collection of sculptures in the house of the local Thakur. The temple is in a dilapidated condition and unless the Rewa Durbar takes

immediate steps to repair it, the whole *mandapa* will collapse. The tall *sikhara* is also out of plumb on account of the sinking of the plinth. Beglar's description of the architecture of the temple is passably correct. The temple faces the east and consists of a big *mandapa* with two small porches on the sides. There was a porch in front but this one as well as that on the north have collapsed, and nothing is left of the big pillars seen by Beglar and described by him on page 214 of volume VII of Cunningham's reports. The pavement of the porch in front and a portion of the sides are all that remain at the present day of the once magnificently adorned entrance to this great temple. The porch on the north has not fared even so well, as the porch in front, as the very plinth has disappeared. Fortunately for us the plinth on the south is almost intact. A small door-frame, built on the lower part of the southern opening of the *mandapa*, provides access to this porch. The roof of this porch is supported by two pairs of short half pillars in front and two pilasters at the back. Benches with back-rests run along three sides of this part and the back of the benches is covered with carvings, consisting of a vertical panel, containing arabesque work, placed alternately with a pair of round pilasters. The portion of the front wall of the porch, under the benches, is very heavily carved and consists of a magnificent dado. Above the string courses of the plinth we come to a horizontal band containing a row of four petalled rosettes. Above this is a row of niches, alternately sunk, flanked by two round pilasters, all of which contain diamond-shaped rosettes. The portion a bove this is also alternately sunk and consists of dwarfs supporting a bracket over head, on which stand elegant female figures and rampant lions alternately. These lions and females have over head a row of miniature *sikharas*. A portion of the dado under the south wall of the porch in front is still visible and the ornamentations on it are exactly similar to the dado under the southern porch. The *mandapa* is supported by four pairs of pilasters, with the winding vine-leaf-pattern, with single pillars at the corners. An octagonal stone frame, composed of heavy lintels, rests on these pilasters. Over this there is another octagonal frame, bearing a row of lotus leaves along the outer edge. Over this begin the concentric rings of the great trabeate dome. The top of the dome unfortunately has collapsed and only the first five rings are left. Originally a bracket rose from the top of the capitals, on each of the pilasters and supported the edge of the lower ring of the dome. Only three brackets on the western side of the *mandapa* are left at present. These brackets bear female figures in relief, standing under trees and resemble to some extent the posture of similar figures of Budhist and Jain railing pillars of the Kushana period discovered at Mathura. The bases of the pilasters in the *mandapa* are shaped as vases, with foliage overhanging from each of the four corners, while the carving on the single pillars in tho corner is different and consist of a vertical row of circles, bisected by two diameters at right angles. On the western side of the *mandapa*, a massve and elaborately carved doorway leads to the interior. Beglar's description is entirely wrong here. The door-jamb on the left bears at the bottom a female figure holding a vase, over whose head is a Naga with clasped hands. To the left of this female is another female figure holding up a mass of ornamented foliage in left hand. To the left of this female is an attendant of Siva with four hands holding a lotus and a skull-mace (*khatvanga*) in his left hands and a drum (*damaru*) and a skull-cup (*kapala*) in his right hands. Between this figure and the females is a small male figurine dancing, while between the two bigger female figures there are two small female figurines, facing the left. The carvings on the jamb, over these figures consist of seven vertical bands. In the centre is a row of superimposed niches containing divine figures, on each side of which is a recessed corner bearing dancing human figures. To the left of the figures on the left side there are two horizontal bands of arabesque work while to the right of the right hand side figures there is a round moulding, bearing a meandering vine-leaf-pattern. Altogether there are five superimposed niches in the centre of each jamb. The figures on the left jamb beginning from the bottom are:—(1) Sarasvati, (2) Siva and Durga, (3) two figures worshipping a *linga*, (4) a goddess with four hands holding a *vina* in two of her hands while in the others she holds a rosary and a *kamandalu*, and (5) Brahma with four hands.

61. The bottom of the right jamb is exactly similar to that of the left one. Most probably the larger female figures nearer the entrance represent the Ganges and Yamuna but as the feet of both have been broken it is impossible to say

whether their vehicles, the *makara* and the tortoise, were originally there or not
jamb holds a *thunder bolt* and a
he holds a trident and a dagger
s under the vertical bands on this
jamb as on the left one, but in the case of the latter these figures cannot be distinguished *on account of the accumulation of whitewash* Over these figures the ornamentations of the jamb consist of seven vertical bands as on the left jamb *Three of the vertical* bands of the inner side of the jambs are continued horizontally overhead as part of the lintel These are —(1) A row of small figures with clasped hands (2) eight flying figures on each side of the central bosses and a row of rosettes

62 There are three large figures on three projecting brackets on the lintel, one at each end and one in the centre Each of these figures are standing on a bracket shaped as a lotus with a projecting fringe of arabesque work To the left we find Sarasvati seated cross legged *with eight hands two of which hold a vina* The other left hands hold a lotus and a rosary while the third is in the posture of blessing *Of the right hands one holds a book the* second a vase, while the third is in the posture of giving protection Below *the throne, on which the goddess is seated* is *her vehicle the goose* with a kneeling devotee on each side Between the left bracket and the central one are to be found Brahma seated with four hands holding a sacrificial ladle in one of his left hands while the other is in the posture of giving protection He holds a book and a *kamandalu* in his right hands After him is a standing figure of Sarasvati holding a *vina* in her two hands while on the right is another figure of Brahma, exactly similar to the one described above The presence of two images of Brahma at one and the same place is very peculiar On the central bracket Siva dancing the *tandava* is represented He has eight hands and holds in his left hands (1) small drum (2) trident (3) rosary and (4) mudra In his right hands he holds (1) a bow (2) skull mace while the remaining two are in the posture of blessing and giving protection A male seated near the feet of the god is playing on two drums Between the central bracket and that on the right there are three figures On the left we find Vishnu seated with four hands holding a mace in the upper left hand while the lower is in the posture of giving protection and a wheel and a conch shell in his right hands To his right is a
them On the extreme
on each side, who are
The goddess has four
ne remaining left hand is in the posture of giving protection In the remaining right hand she holds a conch The bracket on the *extreme right bears a dancing figure of Ganesa with* six hands He holds in his left hands (1) an arrow, (2) a battle axe (3) a book, and in his right hands (1) a dagger (2) a pot of sweets and (3) a noose Over this band the round band on the extreme left or right of the jambs containing the meandering vine creeper pattern is continued Over these all is a large slab bearing from the left Siva and the seven divine mothers ending with Varahi and Chamundi and followed by Ganesa On the left side of this panel we have the nine planets On the sides of the *antarala* there are small pilasters each with a bracket capital on the arms of which is a sprawling gana, playing on a conch shell supporting a fine *chaitya window* over which is the figure of a flying *gandharva*

63 The *garbhagriha* is perfectly plain and there is an old but broken *linga*
in the temples at Amarkantal
additional support to the lintels
the bottom but trabeate in form
reat extent the *sikhara* of the
temples at Khajuraho and is of a modified sugar loaf pattern in which the corner

the groups contain *sometimes of more than two figures* The niches on the main

projections on the walls of the *garbhagriha* have become illegible on account of the corrosive action of wind and rain-water.

64. A visitor to the palace of the local Thakur or, as it is called by the people, the castle or *gadhi*, is struck at once by the remarkable corridors almost entirely constructed out of old materials. The principal feature of this modern corridor is a row of finely carved pillars and lintels used in its construction. It has a magnificent hall and any king may very well be proud of being its possessor. The principal gateway of the *gadhi* has been constructed from two door-jambs taken from some fine mediæval temple and portions of another. The sill also is old but the lintels are missing. On all sides of this palace are numerous images, pillars and lintels, etc.

65. Among the images the following deserve special mention:—(1) A fine image of Garuda kneeling, with a halo behind his head. There are two attendant Nagas on each side, one kneeling and the other standing behind him. The backslab is supported by two round pilasters and its top is supported by two semi-divine figures riding on *makaras*. There is an umbrella over the halo, on each side of which is a gandharva pair bearing garlands. Another image is decidedly Jain and here we find the goddess seated on a lion-throne with a child in her arms. She has two hands and holds a bunch of mangoes in her left hand while she supports the child with the right. The child also holds a mango in its hands while over the head of the goddess there are two bunches of mangoes. Immediately over these bunches there is a headless seated Jina, over which, on an elaborate throne, we find the image of another seated Jina, the upper part of whose body is broken. There is a standing attendant and a standing Jina on each side of the seated Jina. A standing and a kneeling female-attendant is to be found on each side of the female deity. There is an inscription on one line on the pedestal of the image which is of no importance whatsoever. In another we find a female figure seated under a seated image of Parsvanatha. She is evidently the Sasanadevi of the 23rd Tirthamkara and has twelve arms. In the left arms she holds (1) a wheel, (2) a thunder-bolt, (3) a battle-axe, (4) a sword, (5) an arrow, the sixth hand being in the posture of blessing. In her right hands she holds (1) bow, (2) a elephant-goad, (3) a noose, (4) a mace, (5) a lotus while the sixth is broken. A fine image of Vishnu is also to be found in this place. The god is seated on a lotus with a high stalk and has four hands two of which are placed on the left palm upwards in the posture of meditation. In the remaining left hand he holds a conch-shell and in the remaining right hand the wheel. There are two female attendants standing on each side of the lotus, one standing and the other kneeling. Below the lotus a female is seated on a tortoise and a Naga is standing on each side of this figure. On each side of this group, we find a male with a vase in his hands, seated on the back of a *makara*, with a kneeling attendant behind him. There is no doubt about the fact that this is an image of Vishnu and not the attendant of a Jaina *Tirthankara* because we find the incarnations of Vishnu on the back-slab. Thus on the top we have the Boar on the left and the Man-lion at the right end. There is a seated figure on the small umbrella, over the oval-shaped halo. On each side of this, there is a *gandharva* bearing garlands, with two females by his side. Below these *gandharva* groups we find the Dwarf with Valarama on the left and Parasurama with Buddha on the right. The next image is a fine image of Rishabhadeva, the first *Tirthankara* of the Jainas, seated on a lion-throne with a small female figure between the lions. On the pedestal is a bull couchant the *lanchhana* of the Jina. There is a male attendant on each side and a gandharva pair on each side of the head. We find an umbrella of three tiers over the head of the Jina over which is a drum played by invisible hands and an elephant on each side of it.

66. Besides these images, the collection of sculptures in the Thakur's gadhi contains three magnificent bas-reliefs. One of these bas-reliefs is Hindu and Vaishnava in character. The other two have not been completely identified as yet and appear to be Jain. In the first bas-relief, the surface of the stone is divided into two rows of panels, one over the other, each containing seven sunken panels in each row. The story apparently begins in the lower row but the panels do not contain the story of the Krishna Lila in the proper sequence as narrated in the Vishnu and Bhagvata Puranas. Thus beginning from the left end of the lower

row, we find a female lying on a bed in the first panel with another female standing by her side, while near her is the bust of another female figure This panel may be taken to represent the birth of Krishna in prison The next panel of the second row, represents a man killing a child by throwing her with force on a rock In front of him we find a child lying on the stone, while on the upper right corner is a female flying in the air This represents the incident of the slaughter of the elder sister of Krishna by Kamsa The child flew away into the Heaven after being shattered to pieces and prophesied the death of Kamsa by the hands of Krishna The next panel represents a man crawling on all fours under a river The river is represented by a raised band, which crosses this panel from the fourth panel on the top row A female is bending over the river from the top The indistinct figure of a child, riding on the back of the crawling figure, indicates that this incident represents the defeat of the Naga Kaliya by Krishna, who was not killed by him at the intercession of his wives The fourth panel represents the child Krishna holding up the Mount Govardhana to protect the inhabitants of Gokula and their flocks, from floods caused by excess of rain Indra, the King of the gods, being displeased with the people of Gokula, on account of the cessation of certain sacrifices, caused his clouds to burst over the village of Gokula, thus causing the flood Here Krishna is represented as holding up some rocks containing wild animals with his right hand while the left is placed on his thigh. A cow under the rock represents the flocks of the inhabitants of Gokula The next panel represents the incident of the child Krishna stealing butter from the churn. A woman is represented churning butter by means of a stick, the end of which is inserted into an earthen vessel and which is rotated by a rope wound round the stick In front of the female a small nude child is dipping its hands into the earthen vessel The next panel cannot be identified with certainty We find a female seated with a child on her right lap and holding an indistinct object in her left hand This may represent Yasoda seeing the universe in the mouth of the child Krishna, as described in the Bhagavata Purana, 10th *Skandha,* chapter 8 The last panel on this side represents a man playing on a flute It is not certain whether this is a figure of Krishna or not as the man has moustaches and is rather fat The first panel on the top row represents a male and a female standing in an amorous posture The second represents the child Krishna killing one of the demons who were sent by Kamsa to kill him in Gokula In this case the demon is *Arishta* who assumed the form of a bull to kill Krishna (Bhagavata Purana, 10th *skandha,* 36th chapter) The third panel contains an incident in the earlier life of Krishna and represents the child standing between two trees which he is holding with both arms Near the top of each of the trees there is a human face This represents the breaking of the trees called Yamal arjjunna, who were really two sons of Kuvera, who had been cursed by Narada and had to assume the form of two trees They were freed by Krishna after being felled by him The fourth panel represents the crossing of the river Yamuna at night by Vasudeva the father of Krishna A narrow raised band representing the river runs from the upper right corner of the panel to the lower left and on this we find fishes and tortoises, signifying that it is the Yamuna and no other river Vasudeva is represented as a bearded man carrying a child in his arms on t [illegible] r man, with a child in his arms is tc [illegible] Vasudeva had crossed The fifth pan [illegible] Putana and represents an emaciated female kneeling with hands thrown up in agony and the child Krishna sucking at her breast The sixth panel cannot be identified at present It represents a child standing with his right leg on a cart The last panel on this row represents Krishna intimidating a lady of Gokula and levying contributions from her in the shape of cream or butter The second bas relief consists of four rows with two panels in each row divided by a round pilaster The panel on the left in each row is a small one while that on the right is proportionately bigger. The presence of Nagas in this bas relief probably indicates that it is a representation of the life of Parsvanatha The same thing may be said of the third bas relief which bears two rows of panels varying in size Thus in the first row there are four panels while there are seven in the second No two panels on this bas relief agree in size In this bas relief also the presence of a Naga with three serpents' hood over his head probably indicates that this also is a representation of the life of Parsvanatha

II.—NAGODE STATE.

(20) *Bhumara.*

67. During the year under review the Nagode Durbar sanctioned Rs. 500 for urgent repairs to the Early Gupta Temple discovered last year (*vide* paragraph 147, Part IV of last year's report). Out of this amount only a small portion (Rs. 86-14-0) was spent in removing the accumulation of soil from the plinth and from the floor of the *mandapa.* During this process numerous sculptures, of the Early Gupta period, with which this temple was at one time decorated, were discovered. All of these sculptures have fallen down, without leaving any indication as to what part of the temple or *mandapa* they originally occupied. Therefore there is no other alternative but to send them to some museum where they can be studied by scholars and at the same time be preserved properly. This is absolutely necessary as some sculptures found during the year under review were missing in April 1921, while one of them was broken into several parts. These sculptures should be removed to the Indian Museum, Calcutta, as Central India has no central museum of its own, nor is there any chance of any such institution being created in this area, in the near future. The sculptures discovered fall broadly into two separate divisions; fragments of sculptures which form portions of the *mandapa e.g.*, pillars, pilasters, architraves, friezes and dado, etc., and images. In the first class we have a large number of stone slabs which are divided into a number of rectangular compartments by means of small pilasters. These compartments or panels contain a figure of a dwarf, alternated with arabesque work or *kirttimukhas.* Thus we have, first, a dwarf writing on a palm leaf, another throwing a flower, a third carrying a plate of food, a fourth playing on a drum, a fifth dancing, and a sixth holding a sword. All of these figures are nude. In some cases the ornamentations are different. The stone is divided into a number of compartments by plain ridges only, and on these slabs only alternate panels contain figures of these dwarfs, the others being empty or simply filled up with a plain niche. Some of these figures are very grotesque; for example, in one case we have a dwarf who has no head, a second one has the head of a parrot, while a third has that of a bull. On another piece two compartments are filled up with two demons with heads larger in comparison with the length of the body. In other cases, the compartments which contain dwarfs are smaller than those which intervene between each of them. These smaller compartments have a pilaster on each side and the larger ones usually contain lotus rosettes or two half rosettes and sometimes a grotesque *kirttimukha.* The larger *kirttimukhas* on the slabs, discovered at Bhumara, are altogether different from the later mediaeval *kirttimukhas* with which Indian Archæologists are familiar. They remind one of lions' heads in pure Greek sculptures, and have fanciful eyes, noses and manes. In some cases, the smaller compartments contain small female figurines instead of images of dwarfs. These slabs seem to have formed part of the string course of the plinth of the *mandapa.* The excavation, revealed a round moulding at the bottom of the plinth of the *mandapa,* over which was another plain round moulding. Over the second moulding there was a dado consisting of these horizontal rows of niches, on plain slabs.

68. In front of the *mandapa,* there are four short steps leading to the level of the floor of the *mandapa.* These steps were quite hidden at the time of my first visit in January 1920. Over the floor level, the *mandapa* seems to have been supported by tall slender pillars with fluted shafts. Some of these pillars have a vase supported by four kneeling *ganas,* at the four corners. In one or two cases, the shafts of these pillars are plain. Along the sides of the *garbha-griha,* the roof of the *mandapa* was supported by plain pilasters, with a vase at the bottom and rosettes at the top. The lintels of the *mandapa* are wonderfully carved. I refer, in particular, to one large lintel bearing the representation of a vine stem. On another piece, we have a meandering creeper-pattern, with fantastic palm leaves in the interspaces. On a third piece, we have a fantastic creeper with naked *ganas* in the interspaces. On other pieces, narrower than these lintels, we have an exquisitely beautiful arabesque pattern. Two door-jambs were discovered, on one of which we have the image of Ganges standing on a *makara* with a female attendant by her side, who holds an umbrella over her head. Over

these, there are three bands of mouldings The band on the extreme left is a pilaster, with a vase at the bottom, the shaft of which represents the rough bark of the date palm The second and third bands contain a bizarre arabesque pattern, difficult to describe Of images proper we discovered only one besides the huge *ekamukha linga* discovered in the *garbhagriha* The tangled mass of hair, with the crescent on it is very beautiful, but the execution of the face is poorer in comparison with the *linga* discovered last year at Khoh (*vide* page 106 paragraph 146 Part IV) There is a third eye on the forehead and the figure has lost its nose The other image is one of Ganesa carved in the round The execution of the body and the pose of the stumpy legs are very natural The god has large elephants' ears and there is a round halo behind the back The left arm is entirely broken, while the fore part of the right one has also been lost The figure is seated on a plain pedestal with three mouldings on it Besides these two images we discovered a number of *chaitya windows*, in the interior of each of which, there is a ci we have the Sun god wearing high by two figures dressed like him b the Saka *Vigrakhauda* Then we have Karttikeya with one head and two hands, seated on the back of a peacock and holding a trident in his right hand The object broken Then comes Brahma

broken *In the remaining left hand he holds a lotus while the remaining right holds* a staff The spaces around the circular panel in these *chaitya windows* are filled with arabesque work in this case In the fourth panel, which is damaged we have a seated figure of Ganesa with four hands This panel was discovered in front of the *garbhagriha* in January 1920 In the fifth case we have Mahisha marddini *with four hands, standing with her left foot on the head of the buffalo demon whose* tail she holds in one of her right hands The other right hand holds a shield while the left hands hold a sword and a trident the latter piercing the body of the demon A male attendant is standing to the left of the goddess The deities represented in *the three remaining chaitya windows cannot be* properly identified In the sixth panel we have a male seated on a throne with a staff or mace in his right hand and a ball in his left hand A female attendant stands with a fly whisk on each side The staff may indicate that this is Yama but his *vahana*, the buffalo is absent In the seventh panel, which has been broken by the villagers, we have another male with two hands seated on a plain throne He holds a lotus with its stalk in his left hand while the right is broken There is a jar under the throne with another on each side This may represent Kuvera the god of riches, indicated by the pots below the throne imperfect state of preservation It re a staff or a sword in both hands cup in his hands and another on the l this figure but probably it represents Indra the King of the gods though his *vahana*, the elephant is absent

III—INDORE STATE.

69 During the year under review the Mehidpur and Nemawar districts of the dominions of His Highness the Maharaja Holkar were partly explored The Mehidpur District, on t the Garoth District T to be more fruitful and be very important The existence of one of these temples was known but the unfinished ancient Vaishnava temple was not noticed before All places, mentioned in the gazetteer as places of archæological importance in the Nemawar and Mehidpur Districts, were visited and an attempt was made to reach the outlying portions of the Garoth District which could not be visited last year as metalled roads, it was be as rich in antiquities ar s reports This year's operations completed the survey of ancient monuments in that part of the Dominions of His Highness the Maharaja Holkar which lies to the north of the

II.—NAGODE STATE.

(20) *Bhumara.*

67. During the year under review the Nagode Durbar sanctioned Rs. 500 for urgent repairs to the Early Gupta Temple discovered last year (*vide* paragraph 147, Part IV of last year's report). Out of this amount only a small portion (Rs. 86-14-0) was spent in removing the accumulation of soil from the plinth and from the floor of the *mandapa*. During this process numerous sculptures, of the Early Gupta period, with which this temple was at one time decorated, were discovered. All of these sculptures have fallen down, without leaving any indication as to what part of the temple or *mandapa* they originally occupied. Therefore there is no other alternative but to send them to some museum where they can be studied by scholars and at the same time be preserved properly. This is absolutely necessary as some sculptures found during the year under review were missing in April 1921, while one of them was broken into several parts. These sculptures should be removed to the Indian Museum, Calcutta, as Central India has no central museum of its own, nor is there any chance of any such institution being created in this area, in the near future. The sculptures discovered fall broadly into two separate divisions; fragments of sculptures which form portions of the *mandapa e.g.*, pillars, pilasters, architraves, friezes and dado, etc., and images. In the first class we have a large number of stone slabs which are divided into a number of rectangular compartments by means of small pilasters. These compartments or panels contain a figure of a dwarf, alternated with arabesque work or *kirttimukhas*. Thus we have, first, a dwarf writing on a palm leaf, another throwing a flower, a third carrying a plate of food, a fourth playing on a drum, a fifth dancing, and a sixth holding a sword. All of these figures are nude. In some cases the ornamentations are different. The stone is divided into a number of compartments by plain ridges only, and on these slabs only alternate panels contain figures of these dwarfs, the others being empty or simply filled up with a plain niche. Some of these figures are very grotesque; for example, in one case we have a dwarf who has no head, a second one has the head of a parrot, while a third has that of a bull. On another piece two compartments are filled up with two demons with heads larger in comparison with the length of the body. In other cases, the compartments which contain dwarfs are smaller than those which intervene between each of them. These smaller compartments have a pilaster on each side and the larger ones usually contain lotus rosettes or two half rosettes and sometimes a grotesque *kirttimukha*. The larger *kirttimukhas* on the slabs, discovered at Bhumara, are altogether different from the later mediaeval *kirttimukhas* with which Indian Archæologists are familiar. They remind one of lions' heads in pure Greek sculptures, and have fanciful eyes, noses and manes. In some cases, the smaller compartments contain small female figurines instead of images of dwarfs. These slabs seem to have formed part of the string course of the plinth of the *mandapa*. The excavation, revealed a round moulding at the bottom of the plinth of the *mandapa*, over which was another plain round moulding. Over the second moulding there was a dado consisting of these horizontal rows of niches, on plain slabs.

68. In front of the *mandapa*, there are four short steps leading to the level of the floor of the *mandapa*. These steps were quite hidden at the time of my first visit in January 1920. Over the floor level, the *mandapa* seems to have been supported by tall slender pillars with fluted shafts. Some of these pillars have a vase supported by four kneeling *ganas*, at the four corners. In one or two cases, the shafts of these pillars are plain. Along the sides of the *garbha-griha*, the roof of the *mandapa* was supported by plain pilasters, with a vase at the bottom and rosettes at the top. The lintels of the *mandapa* are wonderfully carved. I refer, in particular, to one large lintel bearing the representation of a vine stem. On another piece, we have a meandering creeper-pattern, with fantastic palm leaves in the interspaces. On a third piece, we have a fantastic creeper with naked *ganas* in the interspaces. On other pieces, narrower than these lintels, we have an exquisitely beautiful arabesque pattern. Two door-jambs were discovered, on one of which we have the image of Ganges standing on a *makara* with a female attendant by her side, who holds an umbrella over her head. Over

these, there are three bands of mouldings The band on the extreme left is a pilaster, with a vase at the bottom, the shaft of which represents the rough bark of the date palm The second and third bands contain a bizarre arabesque pattern, difficult to describe Of images proper, we discovered only one besides the huge *ekamukha linga* discovered in the *garbhagriha* The tangled mass of hair, with the crescent on it, is very beautiful, but the execution of the face is poorer in comparison with the *linga* discovered last year at Khoh (*vide* page 106 paragraph 146 Part IV) There is a third eye on the forehead and the figure has lost its nose The other image is one of Ganesa, carved in the round The execution of the body and the pose of the stumpy legs are very natural The god has large elephants' ears and there is a round halo behind the back The left arm is entirely broken, while the fore part of the right one has also been lost The figure is seated on a plain pedestal with three mouldings on it Besides these two images, we discovered a number of *chaitya windows*, in the interior of each of which, there is a circular panel containing a divine figure, thus we have the Sun god wearing high boots and a high Scythian head dress, attended by two figures dressed like him but whose head dresses are pointed like those of the Saka *Tigrakhauda* Then we have Karttikeya with one head and two hands, seated on the back of a peacock and holding a trident in his right hand The object

seated figure of Ganesa with four hands This panel was discovered in front of

... e have Mahisha-marddini
the buffalo demon whose
right hand holds a shield
piercing the body of the
the goddess The deities
represented in the three remaining *chaitya windows* cannot be properly identified In the sixth panel we have a male seated on a throne with a staff or mace in his ... attendant stands with a *fly-whisk*
Yama, but his *vahana*, the buffalo
... broken by the villagers, we have
another male with two hands seated on a plain throne He holds a lotus with its stalk in his left hand while the right is broken There is a jar under the throne with another on each side This may represent Kuvera the god of riches, indicated by the pots below the throne and on the sides The eighth panel is in an imperfect state of preservation It represents a male seated on a throne holding a staff or a sword in both hands There is a male attendant on the right with a ... on the left with a fly whisk. It is difficult to identify
presents Indra, the King of the gods though his

III—INDORE STATE.

69 During the year under review, the Mehidpur and Nemawar districts of the dominions of His Highness the Maharaja Holkar were partly explored The

places, mentioned in the gazetteer as places of archæological importance in the Nemawar and Mehidpur Districts, were visited and an attempt was made to reach the outlying portions of the Garoth District which could not be visited last year But on account of the disappearance of roads, marked as metalled roads, it was not possible to reach these places which are supposed to be as rich in antiquities as Sandhara or Kethuli, described in the previous year's reports This year's operations completed the survey of ancient monuments in that part of the Dominions of His Highness the Maharaja Holkar which lies to the north of the

The remaining left hand is in the posture
-whisk, while a little monkey is climbing
ase in her right hand while the left is
iolding a trident in one left hand and
on each side is broken (11) Same
vase in her right hand (13) Female

is in the posture of blessi
second is broken (15)
hoods and a *kamandai*
while the lower is in the
No 14. It will be see
deity predominates It i

Sivaganas and indicate that the temple itself was a Saiva temple Similar figures, holding implements of Vishnu, on the unfinished temple on the Tekri mound, described below, indicate that the temple was intended to be a Vaishnava temple A careful examination of all the temples at Khajuraho has proved that this was an essential feature among images carved on the exterior of the *garbhagriha* of a temple and denoted to what particular god a temple was dedicated (16) Female holding her right breast with her left hand, while the right hand is placed over her head (17) Female standing with a vase in her right hand while the left is placed on her thigh (18) Female standing with four hands, holding a book and a *kamandalu* in her right hands and a lotus in the upper left hand, while the lower is in the posture of blessing (19) Female standing, holding a snake and a *kamandalu* in her right hands and a trident in her upper left, while the lower is in the posture of blessing It should be noted that this figure is similar to No 4 and these may be taken to be female attendants of Siva (20) The same as No 19, but a bull couchant to the left of the female figure (21) This is the niche on the northern face On these niches, the arch of the *torana* on the top issues on both sides from the mouth of a *makara* This niche contains a red sandstone image of the goddess Chamunda The image has lost its head, but a scorpion in her emaciated stomach discloses her identity There is a bull and a prostrate male figure near the feet of the goddess (22) Female standing with four hands, holding a snake and a *kamandalu* in her ... ver is in the posture of ... a three-headed snake in ... blessing (24) Female standing as in No 22 but with a couchant bull near her left feet (25) Female standing with a fly-whisk in her right hand (26) Female standing with a fly whisk in her left hand. (27) A male Sivagana, holding a snake and a *kamandalu* in his right hands and a trident in the upper left while the lower is broken (28) Similar to No 27 (29) Female standing with a vase in her right hand (30) Female standing with a vase in her left hand (31) Male standing, holding a shield with two hands behind his back. Besides this he holds a *kamandalu* in the remaining right hand while the remaining left is broken (32) A Sivagana with four hands, two of which are broken He holds a trident in his left and a snake in his right hand (33) Female standing with a vase in her left hand (34) *Female standing in an elegant posture, holding up the fringe of* her robes which have slipped down below her navel (35) Image of Kuvera (?), a pot bellied male standing with four hands, holding a round object, perhaps a cup in the upper left hand while the lower is broken He holds a stick (?) and a *kamandalu* in his right hands (36) Sivagana with a trident in his left hand and a snake in his right hand, while the two remaining ones are broken (37) Female standing with a vase in her right hand while the left is placed on her thigh (38) Female standing, holding up one of her breasts with her right hand, while with her left she is throwing a ball. (39) Sivagana with four hands, holding the snake, the trident and the *kamandalu* while the fourth is in the posture of blessing There is a couchant bull to the right of this figure (40) Similar to No 39 (41) Female standing in an elegant posture, holding a mirror in her right hand while the left is placed on her thigh (42) Female standing with a vase in her left hand (43 44) Sivagana with four hands, holding the usual implements (45) Female standing with a fly whisk in her right hand (46) Female standing with a fly-whisk in her left hand. (47 48) Sivaganas of the usual type (49) A

female attendant of Siva holding the implements of a Sivagana. (50) This is the niche on the projection on the back of the *garbhagriha*. It contains a fine but mutilated image of Siva dancing the *Tandava* dance. Siva has sixteen hands in this image. (51) Female standing with four hands holding a tree (?) and a *kamandalu* in her right hands, while in her upper left she holds a lotus. The remaining left hand is in the posture of blessing. (52) Sivagana with the usual implements. (53) Female attendant of Siva holding the usual implements of a Sivagana. (54) Female standing in an elegant posture. (55) Female standing with a vase in her left hand. (56-57) Sivaganas with the usual implements. (58) Female standing with a vase in her right hand. (59) Female standing with a vase in her left hand. (60-61) Sivaganas with the usual implements. (62) Female standing with a vase in her left hand. (63) Female standing on one leg holding up the other in both of her hands. (64) Male standing with four hands, holding an elephant-goad and a *kamandalu* in his right hands and a trident in his upper left, while the lower is in the posture of blessing. An elephant is seated to the left of this figure. (65) Brahma, erect holding a sacrificial ladle and a rosary in his left hands, while in the right hands, he holds a *kamandalu* and a book. The book is carved very vividly, showing the folds of the cloth wrapped round it and the string with which it is bound. (66) Female kicking Asoka tree with her left feet in order to make it bloom. (67) Female standing with a vase in her right hand. (68-69) Sivagana with the usual implements. (70) Female standing with a vase in her right hand while the left is placed on her thigh. (71) Female standing on one leg, holding the other in both of her hands. A small male figurine stands with a drum to her right. (72-73) Sivagana with the usual implements. (74-75) Female standing. (76) Sivagana with the usual implements. (77) Brahmani standing, holding a sacrificial ladle and a rosary in her left hands and a book and a *kamandalu* in her right hands. (78) Almost similar to No. 77. (79) This is the niche on the southern side of the *garbhagriha*. It contains a very fine image of Siva killing the Demon Andhaka. Siva is stepping to the right and has sixteen arms while the Demon Andhaka is pinned on the trident, which the god holds in two of his hands. Four small figures and a *preta* is to be found to the right of the main figure. (80-82) Females standing with four hands, holding a trident and a vase in her left hands, while she holds a snake and a *kamandalu* in her right hands. (83) Female standing. (84) Female standing in an elegant posture, holding up garments slipping from her body. (85-86) Sivaganas with the usual implements. (87) Female standing with a vase in her right hand. (88) Female, standing with a vase in her left hand. (89-90) Sivagana with the usual implements. (91) Female standing with a fly-whisk in her right hand. (92) Female holding up loose garments, which are slipping from her body. (93) Male standing with four hands, out of which three are broken. He holds a vase in one of his right hands, while a bull is seated near his legs. (94) A fine image of Bhairava standing on a prostrate male figure. He holds a shield in one of his left hands, while the lower holds a human head. The implements held in the right hand are not visible at present. (95) An erect figure, almost invisible. (96) Female standing with four hands, holding an elephant-goad in one of her left hands while one of the right hands holds a *kamandalu*. The implements held in the remaining hands have become invisible. There is an elephant couchant on the left. (97) Female standing with a fly-whisk in her hand. (98) Female standing with the usual implements of a Sivagana. (99) This is a niche opposite No. 1. It consists of a fine image of Mahisha-marddini with sixteen hands, pinning down the Buffalo demon with a trident. This is the niche on the side of the *antarala* opposite to No. 1.

71. In front of the *sikhara*, *e.g.*, just over the *mandapa* there is a projection similar to those on the temple of Mahakalesvara at Makla, in the Mehidpur District or those over the temple at Chandrehe, Gurgi, Sohagpur and Amarkantak described in this report. There is a fine large *chaitya-window* with a fringe of mangoes, in the centre of which is a niche containing a male figure. This figure, however, appears to be modern..

72. The *mandapa* is built entirely of bluish red sandstone and appears to have been built about a century after the main shrine. In plan it is square with an open porch on three sides. The porch rests on four small pillars which stand on the benches. The carvings on these pillars and their capitals are very

lintels, on which rests a trabeate dome carved pendentives, which remind one of abeate domes of the Jain temples at Delwara near Mt Abu There are benches on both sides of each of these porches but there are no back rests The *mandapa* itself is supported by two pillars in front of the *antarala* and ten small pillars, four on the sides and two in front The pillars bear high niches on the sides exposed to view, which contain standing figures of Sivaganas, each of whom has a bull couchant near his feet With the exception of the porches, the interspaces between the smaller pillars of the *mandapa* are filled with finely carved pierced stone work *(Jali)*, which are the finest which I have seen outside Pattadkal Two large and ten small pillars of the *mandapa* support four huge lintels on which the trabeate dome rests The capitals of one of these pillars are square bracket shaped, on each arm of which a sprawling gana has been carved There are eight square bosses on these lintels, which bear niches containing divine figures in the centre and an attendant on each side The square frame of lintels support another large lintel at the north and south ends which are covered with a bizarre arabesque pattern which reminds one of similar work at Arsikere in the Mysore State, on the bottom On the east and west there are two other slabs over this frame which bears innumerable niches on the inner side [illegible] Over these four beams there is an octagonal frame [illegible] orners of the square frame by means of lintels lai[illegible] corners is occupied by triangular panels containing huge *kirttimukhas* Over this octagonal frame there is a sixteen sided frame on which the concentric courses of the trabeate dome begin The dome is an elaborate structure and is covered with rows of lotus petals and pendentives which are partly supported on sixteen stone brackets carved to represent female figures There is a long delicately carved pendent hanging from the bottom of the top stone of the dome The roof of the *antarala* bears five inverted fully blossomed lotus flowers and the doorway, which leads to the interior, is elaborately carved being exactly similar to the door frame of the unfinished temple to be described below The lintel is divided into nine niches each of which is flanked by two round pilasters The central niche contains a seated image of Siva Four niches to the left of this contain figures of (1) Brahmani, (2) Mahesvari, (3) Karttikeyani, (4) Vaishnavi and four more to the right of the central niche contain images of (5) Varahi, (6) Indrani, (7) Chamunda, (8) Mahadevi The identification of the image in the last niche is doubtful In the central niche is Siva with four hands in two of which he holds a *vina* The remaining left hand holds a *Damaru* while the remaining right hand holds a skull cup The bull couchant is depicted below the seat of the god Below this lintel is a small but beautifully carved projecting roof, under which on a lower level is a projection bearing a panel containing an image of Ganesa

73 On three sides of the *mandapa* below the level of the benches there is a beautiful carved dado consisting of rows of niches containing two horizontal bands of carvings The lower band neasures 8″ in height and consists of a row of niches alternated with sunken panels The niches contain seated male or female figures and the sunken panels bear dancing figurines Over this is the main dado 2′ 2 in height containing niches alternated with sunken panels The sunken panels contain female figures 1′ 7″ in height while the niches bear figures in various postures Among these niches and panels the dado contains several [illegible] Beginning from the southern wall of the [illegible] the south eastern corner of the wall of the [illegible] is standing and holds the usual implements Under the eastern pillar of the southern porch on its eastern face there is an image of a female in a niche which appears to be that of Brahmani as she has four heads, four hands and a goose as her *vahana* Under the southern face of the same pillar there is another female figure dancing with six hands all of which are broken A bull couchant on the right indicates that this is probably an image of Kali Under the western pillar in the southern porch on the southern face there is another dancing female figure with eight hands all of which are broken The peacock to the left of the figure indicates that this is an image of Karttikeyani On the western [illegible]

this porch there is another dancing female figure, with four hands but which has lost its head or heads and all hands, with Garuda to its right, indicating that this is an image of Vaishnavi. The southern face of the south-western corner of the main *mandapa* bears another female figure standing with four hands two of which are broken. She holds a *kamandalu* in her remaining left hand while the remaining right is in the posture of blessing. A bull couchant to the left of the feet indicates that this is an image of Mahadevi. On the western face of the same corner we have a male figure with a serpent-hood behind his head, standing near a man lying on his stomach, who holds a dagger and a thunder-bolt in his left hands and a shield in the upper right hand while the lower is broken. It is not certain what image this is intended to be. In the Hindu Pantheon the only god who has a serpent-hood is Balarama but the plough-share and the drinking-cup are inseparable attributes of this divinity. It may also represent the Naga Ananta or Sesha but descriptions and images of this semi-divine being are very rare. On the southern side of the western porch is an image of Ganesa dancing with six hands. There are two modern images on the western face of the western porch which is the main entrance to the *mandapa*. On the northern face of the western porch is the standing figure of a male with eight hands near the feet of which is a lion couchant. On the western face of the north-west corner of the main *mandapa* is another male figure, standing with four hands, holding a noose and a rosary in his left hands while the right hands hold a lotus and a *kamandalu*. The head of a *makara* to the right of the feet of this god probably indicates that this is an image of Varuna. The northern face of the same corner of the *mandapa* bears another standing female figure with four hands holding a mace and a rosary in her left hands while the right hands hold a lotus and a *kamandalu* An image under the western pillar of the northern porch on its northern face appears to be a dancing figure of Indrani. Two of her hands are in the *Jnana-mudra* while the remaining right hand holds a *kamandalu*. An elephant couchant to the right of the figure indicates that it is an image of Indrani. On the northern face of the eastern pillar in this porch is to be found an image of Chamunda with six hands two of which are in the *Jnana-mudra*. The left hands hold a trident and a *damaru* while one of the right hands holds a human head. The remaining right hand is broken but it is possible that it was placed on the lip, as usual in such images, to indicate surprise. There is a prostrate male figure behind the legs of the image. The eastern face of this porch bears a mutilated dancing figure with a lion couchant to its left indicating that this is an image of Parvati. The northern face of the north-eastern corner of the *mandapa* bears a standing male figure with four hands, holding a snake aloft with two of them, while the remaining left hand is in the posture of blessing. The remaining right hand is broken.

74. The plinth of the *mandapa* up to the height of 1′ 3″ is built of the same yellowish sandstone of which the *garbhagriha* and the *sikhara* are built. This shows that there was probably an older *mandapa* of the same material on this plinth. The upper part of the *mandapa*, from the ribbed *chhajja* to the top of the parapet, is modern and seems to have been added on during the mediæval period. There are some modern domes on the top with a small shrine in the centre. This shrine as well as the domes have been heavily white-washed. Behind the central shrine on the roof of the *mandapa* a flight of steps lead down to a darker shrine where there is a *linga*. The paved courtyard in which this temple stands is irregular in shape. It measures 118′ on the south, 75′ on the east, 87′ on the north and 62′ on the west. It seems to hide a good portion of the plinth of the temple. One old priest stated that there was a vault under this temple. There must have been other temples also close to this temple as the surrounding ground and the modern houses built near it are covered with stone fragments bearing sculptures or fragments of images. At present the river side of the platform on which this temple has been built is protected by a high stone wall with round towers at regular intervals.

75. To the north of this temple there is a high mound called *Tekri* in the local dialect. On this mound there is a *garbhagriha* of an unfinished temple of Vishnu. It was built up to the level of the top of the *garbhagriha* but the *mandapa* and the *sikhara* were not even commenced. This temple unlike the temple of Siddhesvara faces the east. The temple is built of yellowish sandstone

toned dull grey but the pillars of the *antarala* are of the bluish sandstone which has been used in binding the *mandapa* of the temple of Siddhesvara There are three bands of lotus leaves and two bands of *kirttimukhas*, a row of elephants facing and another row of dancing human figures along the mouldings and string courses of the plinth Where the plinth ends, there is a row of niches, one on each face of the recessed corners of the plinth of the temple, containing seated figures Over this there are two more mouldings with rows of rosettes and lotus petals Over this there is a row of small niches one on each facet containing small divine figures Over this level is a horizontal band, 3′ 6″ in height, entirely covered with divine figures Beginning with the plain wall on the north or left side of the *antarala* we find —(1) A standing female figure holding a mirror in her left hand while the right hand is placed over her head (2) A standing female figure holding a fly whisk in her right hand (3) A standing male, with four hands, holding a mace in the upper left, while the lower is in the posture of blessing The implements held in the right hands are hidden from view (4) This is a niche in the northern wall of the *antarala* It contains a headless twelve armed figure of Siva slaying the demon Andhaka There is a bull couchant near the leg and an attendant figurine on the left (5) Male standing with four hands holding a skull cup and a *kamandalu* in his right hands One of the left hands holds a dagger while the implement held in the other hand has become indistinct (6) Brahma standing, with four hands holding the sacrificial ladle and a rosary in the left hands while he holds a book and a *kamandalu* in the right hands (7) Female holding up a creeper with both hands (8) Bearded male standing with two hands both of which are broken (9) Male standing with four hands holding a snake and a *kamandalu* [illegible] id, while the lower is broken [illegible] eft hand and a cup in his righ[illegible] a mirror in his right and a ros[illegible] our hands, holding a wheel and a lotus in his left hands and a conch shell and a mace in his right hands The implements indicate that this figure is a Vishnugana or an attendant of Vishnu and similar figures are predominant in this band (13) Vishnugana holding a wheel and a mace in the left hands, while the right hands hold a conch shell and a lotus (14) Standing female figure holding a garland (15) Similar figure holding a fly whisk (16) Vishnugana holding a lotus and a wheel in the left hands and a mace and a *kamandalu* in the right hands (17) Female holding a fly whisk (18) Female holding a vase (19 20) Broken (21) This is the main niche on the northern face of the *garbhagriha* The whole of it has collapsed (22) Female standing with a fly whisk (23) Brahmani, holding a sacrificial ladle and a rosary in the left hands while she holds a book and a *kamandalu* in the right hands (24) Vishnugana, holding a conch shell and a wheel in the left hands while the right hands hold a mace and a lotus (25 26) These two recessed corners are not visible from the ground level (27) Vishnugana holding a wheel and a conch shell in the left hands and a lotus and a mace in the right hands (28) Vishnugana with a conch and a mace in the left hands, while the right hands hold a wheel and a lotus (29 30) Female standing holding a *chamara* At this place there is a gap in the band on account of a crack in the walls of the *garbhagriha* (31) Female standing with a fly-whisk (32) Female standing with a vase in her right hand (33) Male standing with four hands holding a noose and a rosary in the left hands while the right hands hold an elephant goad and a *kamandalu* (34) Similar male figure holding an elephant-goad and a rosary (?) in the left hands while the right hands hold a noose and a *kamandalu* (35) Male with two hands, holding an elephant-goad (36) Female standing with a fly-whisk (37) Vishnugana with a wheel and a conch in the left hands and a lotus and a mace in the right hands (38) Similar figure with a lotus and a mace in the left hands and a wheel and a conch in the right hands (39 40) Female standing, holding one breast with right hand while the left is placed on her head (41) Vishnugana, holding a conch and a mace in the left hands, while he holds a lotus and a wheel in the right hands (42) Vishnugana, holding a lotus and a wheel in the left hands and a conch and a mace in the right hands (43) Male standing with two hands, holding a sword and a battle axe (44) Female standing with a *chamara* (45) This is the niche on the back or the western wall of the *garbhagriha* which has entirely fallen

down. (46) Female dancing. (47) Female standing, with a mirror in her right hand, while the left hand is placed on her head. (48) Female standing with a fly-whisk in her right hand while the left is placed on her lip. (49) This is the niche on the southern side. It has a pilaster on each side, each of which has a niche in front and another on the sides. These smaller niches contain attendant figurines. The large niche contains a sixteen handed figure of Siva dancing the *Tandava*. The head, legs and arms are all broken. (50) Male standing, with four hands, evidently Brahma, as it holds a sacrificial ladle in the upper left hand, while the lower is in the posture of blessing. The right hands hold a lotus and a *kamandalu*. (51) Vishnugana (?), holding a mace in the upper left hand, while the lower is broken. He holds a battle-axe or a plough and a *kamandalu* in his right hands. (52) Similar but female, holding a trident in the upper left arm instead of a mace. (53) Brahma bearded, four hands, with the usual implements. (54) Female standing, with a cup in her left hand, while the right is placed on her head. (55) Female standing with a lotus in her hand. (56) This is a niche on the southern side. It contains a male standing, with four hands, holding a thunder-bolt and a rosary in his right hands and a battle-axe and a *kamandalu* in his left hands. (57) Another niche containing a Vishnugana, who holds a lotus and a mace in the left hands and a conch in the upper right hand, the lower right hand being broken. (58) Female standing, with a fly-whisk in her right hand. (59) Similar figure with a vase in her right hand. (60) This is another niche containing a male figure standing, with four hands evidently a Vishnugana, as it holds a lotus and a rosary in his left hands while the right hands hold a wheel and a mace. (61) Vishnugana holding a lotus and a conch in the right hands and a mace and a wheel in the left hands. (62) Female standing with a mirror in her right hand while the left hand is on the *coiffure* of her head. (63) Female standing with a fly-whisk in her right hand. (64) Another niche with a Vishnugana, holding a conch and a wheel in his left hands and a lotus and a mace in his right hands. (65) Brahmani, holding the usual implements of Brahma. (66) A female attendant of Siva, holding a trident and a rosary in the left hands and a snake and a *kamandalu* in the right hands. (67) A female Vishnugana, holding a mace and a rosary in the left hands, the right hands being broken. (68) A female Vishnugana, holding a conch and a wheel in her left hands, while she holds a lotus and a mace in her right hands. (69) A niche containing, Vishnugana, a who holds a lotus and a mace in his left hands while he holds a conch and a wheel in his right hands. (70) Female standing, with a fly-whisk in her right hand, while the left is on her hip. (71) A bearded Yogi, who is a *Urddhavahu* and is holding his hands over his head. (72) A niche containing a Vishnugana, who holds a mace and a wheel in his left hands, while a conch and a lotus are to be found in his right hands. (73) Similar figure, holding a mace and a wheel in the left hands and a lotus and a conch in the right hands. (74) A bearded male dancing. (75) A bearded male standing. (76) A niche with a Vishnugana, who holds a wheel and a conch in his right hands and a mace in the upper left hand, the lower being broken. (77) Another niche containing a Vishnugana holding a wheel and a conch in the left arms while he holds a mace and a lotus in the right arms. (78) Female holding a fly-whisk in her left hand while the right is placed on her lip. (79) Similar figure with a fly-whisk in her right hand. (80) A niche containing a Vishnugana, holding a mace and a rosary in his left hands while one of the right hands holds a *kamandalu*, the object held in the other right hand is indistinct. (81) A niche containing a standing male figure, with four hands, who holds a sword and a dagger in the left hands, while he holds shield and a human head in the right hands. A prostrate human figure is lying near his right feet. (82) Female standing with left hand raised over her head. (83) Female dancing with both hands over her head. (84) Vishnugana, who holds a mace and a conch in his right hands, while one of the left hands holds a wheel, the remaining left hand being broken. (85) A niche containing a Vishnugana who holds a wheel and a mace in the left hands and a lotus in the upper left hand, the remaining arm being broken. (86) Female holding a snake over her head with her right hand and a skull cup in her left hand. (87) Female standing, holding a fly-whisk with her right hand over her head. (88) A niche on the southern wall of the *antarala* with pilasters on the sides. The arch over head consists of a creeper issuing from the mouth of two *makaras*. It contains a female standing with a

chamara in her right hand To the left of this figure is another female figure with four hands holding a fruit in her upper left hand while the lower is in the posture of blessing She holds a bow in her upper right hand while the lower holds a *Kamandalu* To the right of this figure is another standing female figure holding up her loose garments which have descended below her navel The niche on the extreme east of the southern wall of the *antarala* has collapsed

76 It will be seen in the above list that the images of Vishnuganas are larger in number compared with other figures The implements of Vishnu, conch, wheel, mace and lotus are held in different hands This is a reference, perhaps, to the twenty four forms of Vishnu elaborated by a combination of the different implements placed in different positions, varied, sometimes, with the addition of the rosary instead of the lotus This fact indicates that this shrine was intended to be a temple of Vishnu

77 The *antarala* has two large pilasters in front, carved out of bluish red sandstone Its roof is formed by five slabs, having inverted lotus flowers carved on their bottoms The jambs of the elaborate doorway, leading from the *antarala* to the *garbhagriha*, contains nine different bands of carving The first and the last bands on each jamb contain a meandering creeper pattern The second band from the inside consists of a single row of flying figures, enclosed within a double row of lotus petals The next band consists of a fine pilaster in relief with a boss in the centre of the shaft carved to represent a *ghata* with foliage hanging from the four corners The shaft below the boss is carved with a cork screw pattern bearing rosettes while the part over it is sixteen sided On each side of the pilaster is a vertical band of lotus leaves On the other side of the doorway, the next row contains a single line of human figures with clasped hands The other band on the offside of the doorway contains a meandering creeper pattern On the right door-jamb we have at the bottom a female standing with a *chamara* on the extreme right On another recessed corner is another female holding a *ghata* Another recessed corner bears another female figure In front of the pilaster is the figure of a Vishnugana under a niche who has four hands, of which only one remains and holds a wheel To the left of this figure is a female, standing with a fly whisk, while on the extreme left is a figure of Yamuna The bottom of the jamb on the left is exactly similar and on both jambs the figures stand on brackets supported by squatting *ganas* The lintel also consists of several bands, three of which are continued from the inside of the jambs Thus, at the bottom we have meandering creeper pattern then a row of flying figures with garlands in their hands, enclosed by two parallel rows of lotus petals There is a niche in the centre of these two bands flanked by round pilasters which contain an image of Badari Narayana The God has four hands of which two are placed on the lap in the *Dhyanamudra* The left hand holds a conch while the right hand hold roof so common in lintels of this period bearing figures of Siva and the seven divi Varahi on his left and Chamunda to his right Altogether there are nine figures, as on the lintel of the *antarala*, in the temple of Siddhesvara, out of which three are broken The sill of this temple is elaborately carved Beginning from the left, there is a projection, the bas relief on which is no longer distinct To the right of this is a standing male figure in a niche The adjoining face to the right depicts the churning of the ocean by the Gods with mount Mandara A recessed corner to the right of this, bears on its left face a man and a woman in an amorous posture and another man dancing on the right The bas relief on the front of this projection has faces the figure of . has been divided into projection, covered with ornamental foliage The panel on the left contains a bas relief representing a man playing on a flute, two men dancing and to their right two men playing on drums A similar bas relief is to be found in the space on the left On the adjoining recessed corner, to the right, we have a male standing on the left, and a male and a female in an amorous posture, on the right. To the right of this is a projection, the front of which has been damaged, but which contains amorous couples on the right and left panels To the right of this projection is another small bas-relief, representing a man playing on a fl

a man holding a bell and a thunder-bolt. Finally a man with an umbrella with another man playing on a drum. On the extreme right is a dancing male figure.

78. The *garbhagriha* is a plain square cell with four brackets at four corners and two on each of the three walls to support the square frame of the roof. Each of these brackets issue from the mouth of a *makara*. The corner brackets have two arms with sprawling *ganas* on their bottoms. The square frame bears three bands of carving (1) Creeper with *kirttimukhas*, (2-3) Lotus petals and rosettes. Over the square frame is another octagonal frame with three bands of carving:—(1) *Kirttimukhas* and ornamental foliage, (2) *Kirttimukhas* and (3) Lotus petals. In the triangular spaces in the corners formed by this octagonal frame there are large but beautifully carved *Kirttimukhas*. In front of the *antarala* and on two sides there are large mounds of earth covering the carvings on the stringcourses, proving incidentally that the temple was never completed. They are the remnants of the ramps of earth built to drag up heavy blocks of stone, which were never removed.

(22) *Bijawada.*

79. The village of Bijawada stands on the Indore-Nemawar Road, 49 miles east of Indore and 33 miles west of Nemawar. A fine metalled road runs from Nemawar to Indore *via* Dhantalao Ghat and with the exception of the portion lying in Gwalior territory this road is in an exceptionally good condition and can be used throughout the year. Bijawada lies a few miles to the east of the pass. A hill called Bandarpekhna, lying to the north of the village and on the north of the Indore-Nemawar road, contains the ruins of a very large Jain temple. This temple was most probably erected during the 10th or 11th century A. D. It is now entirely ruined and even the foundations have been dug up to provide materials for a new Saiva temple built sometime ago on a rivulet, which flows past the foot of the hill. The ruins now consist of architectural fragments, dressed and undressed slabs of stone and three large Digamvara images. The first of these measures 5′ 3″ in height and has one standing and another seated attendant on each side. The second image has lost its nose and both arms. It measures 6′ 3″ in height and has one seated and one standing attendant on each side. There is no *lanchhana* on the pedestal of any of these two to show what Tirthamkara it was. The third image is a colossus measuring 8′ 3″ in height and 2′ 10″ long at the base. This Jina also has lost its hands and has one seated and one standing attendant on each side. There are two deers couchant facing each other on the pedestal showing that it is an image of Santinatha. An almost illegible inscription on the pedestal contains the date V. S. 1234 the 6th day of the dark half of Phalguna = 1177-78 A. D. Besides this there is a triangular fragment which once formed the top back-slab of one of these images, consisting of an umbrella in the centre, with a drum over it, which is being struck by a *gandharva* on each side. Each of these *gandharvas* have an elephant with a rider on its back on their sides. A small niche over the drum contains the figure of a seated Jina with two other Jinas standing on each side of the niche. Three human figures stand by the side of each elephant and there is a seated Jina figurine behind the hind legs of each elephant. This piece measures 2′ 4″ in height and 4′ $3\frac{1}{2}$″ long at the base.

80. At the foot of the hill, the modern temple of Vijesvara is entirely built of the stones obtained from the ruins of the Jain Temple at Bandarpekhna Hills. The rivulet on which it stands is called Datoni. The steps in front of this temple leading to the bed of the river and even the platform of the temple is built entirely of Jain remains. Standing and seated Jina images of the Digamvara sect have been built into the walls of this temple. Portions of the *sikhara* of the Jain temple bearing chaitya-window-pattern carvings has been used in the construction of the *sikhara* of this temple and in this case some intelligent effort has been made to restore or rather to reconstruct the old *sikhara* over this new temple. The upper part of the *sikhara* is built of new stones because most probably carved stones were no longer available.

(23) *Satwas.*

81. The town of Satwas stands on another metalled road running from Nemawar to this place. It lies at a distance of 26 miles from Nemawar. There

are no old remains in this place, with the exception of a rather plain fort of the Mughal period and a masjid The masjid is rather peculiar in shape and looks like a tomb from the outside Unlike other masjids in India it consists entirely of a large single dome There are five arches in front and the space behind these arches is occupied by a huge square chamber the corners of which are cut off by lintels as in Pathan tombs by means of arches In all eight arches support the circular frame of the dome There are five smaller arches in the back wall equal in size to the arches in front wall Thus the central arch in front is built under a larger arch which supports the spring of the dome The central *mihrab* is built under two arches the lower one being of the same size as the arched openings in the front and the upper one being of the same size as that one in front which supports the spring of the dome In all there are five *mihrabs* in the back wall corresponding to the five arched openings in front There are three small domes on each side of the large dome in a line with the side *mihrabs* while the larger dome occupies the space in front of the three central *mihrabs* The diameter of this dome is 29 3″ and the Masjid measures 50′ in length and 32′ in breadth There is a balcony of carved stones on each side wall of the masjid which rested on four brackets and the roof of which is a half dome supported by two pillars There are no inscriptions or ornamental carvings in this masjid

(24) *Rajor*

82 The small village of Rajor lies on the river Narmada at a distance of five to six miles down stream from Nemawar This place is marked in the Indore State gazetteer as a place of archæological importance It once contained an ancient temple but the only part that remains of it is the core of the *garbha griha* The carvings of the facing and the *mandapa* has disappeared entirely There are fragments of several images including the top of the back slab of a Jain image and an image of Vishnu or Surya inside the *garbhagriha*

(25) *Sundarsi*

83 The village of Sundarsi is now owned jointly by Gwalior Indore and Dhar When Pesva Baji Rao I divided Malwa among his generals this village remained after an equal division of the Suba and consequently it had to be divided equally between three lieutenants of the Pesva Hence forth these three powers have exercised joint control over this village There is one old temple at this place which is a temple of Siva called Maha kalesvara The temple consists of a large *garbhagriha* with a smaller *mandapa* in front Except the stringcourses the exterior of the *garbhagriha* is devoid of any carvings of interest There are three niches on three sides of the *garbhagriha* all of which are empty The temple has lost its *sikhara* and its place has been taken by a hut shaped roof of concrete In front of the temple is a small porch which it is hardly possible to call a *mandapa* and this room again is almost half buried in earth There is a small but mutilated niche in the back wall of the *garbhagriha* The *antarala* has got two plain pilasters in front and the door of the *garbhagriha* bears some carvings There are two plain jambs at the bottom of which are some ugly standing figures and in the centre of the lintel there is a small niche containing two indistinct human figures Sundarsi has several other temples which contain many fragments of Saiva and Jaina images

IV.—Dewas State (Senior)

(26) *Sarangpur*

84 Sarangpur was visited on the way to Zirahpur in the Sunel Paragana of the Indore State from Pat in the Mahidpur District of the same State This town is divided equally among the two branches of the Dewas State but the ancient monuments lie in the part allotted to the Senior Branch The ruins at Sarangpur do not seem to have been visited by a trained Archæologist at any time As it was a place of importance during the rule of the independent Sultans of Malwa and was one of the important towns in the Mughal Suba of that name, the antiquities of this place are considerable The most interesting remain or ancient monument at Sarangpur is the tomb of Pir Zain Khan Bhatti, the last part of the name indicating that he was a Bhatti or a Yadava Rajput converted to Muhammadanism The tomb ist[illegible] open

courtyard behind a fine doorway, with an Ibadatgah or open air masjid at the back. The materials appear to have been taken from some Hindu or Jain temple. The courtyard measures 90′ in length from east to west and 70′ in breadth from north to south. At both of the corners in front, *i.e.*, the north-east and south-east corners, there was an open pavilion on a high platform with a round dome supported by four arches. Benches with backrests run on sides of the front wall and along the entire length of the side walls. There is a pavilion at the middle of each of the side walls. The pavilion at the south-east corner of the courtyard has collapsed. That on the left or the north-eastern corner is an imposing structure with a pair of arches on each face, and red sandstone *kanguras* along the base of the dome.

85. The main entrance of the structure is very imposing. It is three storied. The first storey or the ground floor consists of a porch on three pairs of pillars with a passage 5′ 10″ in width, with two small and very low guard rooms on the sides. The porch in front is continued on the right where there is a high platform under it, built over the roof of one of the guard rooms. Four steps in the porch lead to the second storey or to the level of the roof of the guard rooms. The passage goes through a room almost square measuring 12′ 4″ × 12′ 3″ with the passage running along the centre which is 4′ 3″ in width. The portion of the floor not occupied by the passage has been converted into platforms. There are windows covered with pretty pierced-stonework (*Jali*) of red stone and doors on the east and west for the passage. Traces of a worn-out inscription are visible in the front arch of this room, *i.e.*, outside its eastern wall. Outside this room there is a verandah on pillars on each side, which extend, as stated above, over the low guard rooms in front, the portion on the south having fallen down. In the verandah, on the northern side, there are two rows of five pillars. Two staircases, one on each side of the passage, lead to the third storey. These stairs have projecting brackets on each step for a hand rail. There is a projecting balcony on the east and west, *i.e.*, on the front and the back of the room on the second floor. The chamber has four doors on four sides with an arch carved out of stone on each side of each of these doors, which are covered with fret work. The dome on the top is of brick and rests on an octagonal lintel of stone. The south side of this chamber and a portion of the dome has collapsed.

86. Next in importance is the Jumma Masjid, which is enclosed with a high wall with *kanguras* on the top. These *kanguras* were at one time adorned with encausted tiles. The masjid occupies the western end of a huge courtyard enclosed by this wall. There are doors on the three sides having a domed chamber in front of each opening. The dome on the east has almost entirely collapsed, while that on the south has been partly rebuilt. The remains of the chamber in front of the eastern door shows that originally there was an hexagonal chamber built of red stone on six arches, the top of which was also built of stone. The masjid itself had collapsed almost entirely and is now being partly rebuilt from subscriptions raised by the Muhammadan community of Sarangpur. The arches which have been restored are very close copies of the existing old arches and the effect on the whole is very pleasing. Originally this masjid was 193′ in length and 51½′ in width. It is built entirely of bricks and there was one small dome over the central *mihrab*. In front of the masjid, there is a huge stone paved courtyard measuring 180′ in length and 167′ in breadth. Inside the masjid there is a portion screened off, which seems to have been intended for the use of ladies. The floor of this portion is higher than the floor of the masjid. No inscriptions were found in the masjid or in any of its gateways.

87. Outside the City of Sarangpur there are a number of ancient tombs all of whom are imposing structures built during the days of the independent Sultans of Malwa. The first of these is now called Pahalwano-ka-gumbaz. It is a Pathan tomb of the usual style, and is square in shape with three arches on each face and an arch across each angle, supporting the lintels which form members of the octagonal frame on which the dome rests. At the base of the dome in the interior, there are 16 niches arranged in a row. The entire structure has been built on a platform with steps leading to it. There are four openings on the four sides, of which the front door is on the south. An inscription over the front door in Persian records that it was built by the great Khan and the exalted khaqan, whose name is lost, in the month of Rabia-ul-

Awwal of 897 or 899 A H during the reign of Mughith uddin Ghiyath Shah, son of Mahmud Shah of Malwa The interior of the chamber measures 24 2" × 24 4"

88 Close to this is another tomb now known as Pir Ma'asum ka Gumbaz This is a structure in the same style as the preceding one It has, however, lost its dome and there is no inscription on the front door There is a plaster sarcophagus inside the chamber and there are two door frames in each opening with a little space between them The main opening faces the south About a mile away from the last named tomb is another huge structure which now enjoys reputation of being the tomb of the celebrated singer and Queen Rupamati, the favourite of Baz Bahadur, the Pathan usurper of Malwa According to the gazetteer Baz Bahadur and Rupamati are buried together at Ujjain, but it is not easily explainable how the people of Sarangpur came to associate this tomb with Rupamati At one time this tomb was an imposing structure It is built in the middle of a very large tank on an island which is connected with the main land by a cause way now entirely ruined One side of the tank has either been washed away or removed for irrigating lands around and consequently now there is no water at any time inside this tank In plan this tomb is exactly similar to those already described The interior is almost a perfect square measuring 32'5" × 32'7" The stone facing of the exterior has entirely disappeared The dome must have been of a very great size as its base which is the only portion existing is fully fifteen to twenty feet in height from its spring It is constructed of red sandstone with a row of *kanguras* near the top while the few existing courses of the dome show that it was built of brick There are four openings on the four sides and in each of these four openings there were double stone door frames between which there is a little dome, instead of a lintel, in each gateway There is a small projection on the eastern face of the structure which is quite unusual in buildings of this style but nothing of it remains except portions of the side walls

89 On the other side of Sarangpur is the ancient suburb of Najibabad now almost entirely deserted Najibabad lies to the north of the Bombay Agra Road and the ruins at this place consist entirely of a large number of tombs and a masjid called Lal Hazira. Most of the tombs are uninteresting and only two of them have chambers erected over them both of which are on the verge of collapse The Lal Hazira however is a more ambitious structure It is really a masjid with an open pavilion in front and a paved courtyard between these two buildings The pavilion is perfectly square in shape with a porch in front on two pillars Minus the pillars in this projection there are sixteen pillars arranged in four rows which support the roof of the pavilion There are nine compartments in the roof all of which are flat with the exception of the central one which has a small dome over it With the exception of this dome the pavilion is built entirely of red sand stone The passage from the porch runs along the centre of the pavilion the floor of which on the sides of this passage is raised to serve as platforms Behind this pavilion stands the masjid the roof of which is supported by five pairs of pillars with arches cut in stone slabs fitted between each pair Only two of these arches remain at present There are three *mihrabs* in the back wall all of which are built of red sandstone. There is a red stone wall at each end of this building while behind it there is a round stone buttress at each corner and a square buttress behind the central *mihrab* The round buttresses had at one time a small pavilion on them the existence of which is indicated by projecting stone brackets Behind the square buttress there is a double storied pavilion the lower part of which is supported partly by the buttress and partly by two well carved stone pillars The upper part consists of four stone pillars with four stone arches fitted between them, supporting a brick dome with a row of *kanguras* along its base

V.—Narsingarh State

(27) *Kurawar*

90 Kurawar is marked in the map published with the gazetteer of the States of Malwa as an "archaeological site' It is a small village situated close to the Bhopal Frontier There are no temples or ancient structures here but a

number of images have been collected under a tree in the centre of the village. According to local tradition there was a large Hindu temple at this place which was destroyed during the Pindari wars. There are some remains of an ancient temple under this tree which are thickly covered with vermilion. This shrine is now called the temple of Mataji or Khedadeo (*Grama-devata* or *village god*). Among the fragments is a door-frame of stone of the Malava type with a round pilaster in relief against each of the jambs. The carvings on this door-frame are not recognisable, on account of the heavy coat of vermilion with which they are covered. Besides this door-frame there are some other plain lintels and door-jambs among the fragments collected at this place.

(28) *Bihar.*

91. The village of Bihar with its old stone fort or citadel is now entirely deserted, nobody living inside the enclosure. The ruins cover a vast area on a high mound which is now covered with dense jungle. In this growing forest there are three ancient remains worth notice. The first of these is a masjid of the old style built entirely of Hindu materials. It consists of a courtyard enclosed by a wall, with three openings in three of its sides while the fourth is occupied by the masjid. The masjid is a plain structure and resembles the masjid built of Hindu or Buddhist materials inside Rajghat Fort at Benares. The roof rests on three rows of pillars of which there are ten double ones in front and ten single ones in the next two rows. The carving on the pillars indicate that they have been taken from some Hindu, Buddhist or Jain shrine. Each of them has vase at the base as well as near the capital, with foliage hanging from the four corners. There are five *mihrabs* in the back-wall and the roof of the masjid is entirely flat. On one side of the central *mihrab* there is a pulpit Mimbar with four steps leading to it. The southern door of the enclosure has fallen down but the other two, on the east and north, are still standing. There is an inscription in Persian, very much mutilated, on each of them which records the erection of this masjid by one Westar Khan during the reign of Sultan Mahmud I of Malwa in 844 A.H. = 1440 A. D. (Please see para 15, page 57, Part II above). Close to this masjid are the bastions of the walls and the ruins of a gateway. Hindu or Jain remains have been used in the building of this gateway and therefore these buildings must belong to the Muhammadan Period.

92. On another hill close to this mound there are two other ruins. The first of these is the ruin evidently of a Buddhist temple which is locally called the *Solakhamba* or the sixteen pillars. According to local tradition, this temple originally consisted of sixteen storeys, with pillars of the same size as those, which are still standing on its ground floor and a light on the top floor of this temple could be seen as far away as Mandu. This is, however, an exaggeration and totally unreliable. A careful examination of the ruins revealed the exact nature of this structure which once stood here. Under the pillars there is a huge platform built of very large pieces of stone measuring 3 feet in length. The shape of the platform indicates the shape of the structure which once stood on it. The space where the pillars are standing must have been the porch in front of the *mandapa*. Behind the *mandapa* itself was a *garbhagriha* but the remains of the *mandapa* and the *garbhagriha* with its tall *sikhara* seem to have been carted away to build the Muhammadan tomb and the masjid close by. Of this temple, which must have been very large and the *sikhara* of which must have been very high, only the porch remains, and in this porch we have now thirteen pillars in two rows, seven in one and six in the other. These pillars supported two square stone frames consisting of huge lintels over which the heavy trabeate dome of the porch seems to have rested. Portions of the plinth of the temple have also been quarried away leaving only such portions which stand under the heavy pillars and therefore could not be moved easily. All of the existing pillars stand on square bases, in which there is a recessed corner between each face. Over this base, there is another piece of stone, similar to the lower one but smaller in size. On this piece of stone there is a projecting lotus bracket in the centre of each face, which supports a niche flanked by pilasters with a chaitya-window above. Each of these niches contain a standing human figure. The shaft of the pillar is placed over the second piece of stone. The lower parts of each of these shafts, measuring 4′10″ in height,

are perfectly plain b [illegible] At the middle, there is a round pa[illegible] Over this is another square pan[illegible] The growth of thick moss over all of these pillars has made it impossible to identify these bas reliefs On some of the pillars there is a second square panel above these [illegible] a hanging foliage at th[illegible] The ornaments near [illegible] abaci are cruciform in shape with lotus petal borders The capitals are square bracket shaped and support lintels This temple faces the north west and a closer examination revealed that four pairs of pillars in the front belong to the original porch Thus eight pillars support four lintels and another slab above them which must have formed part of the original roof Five pillars behind these support three lintels one on one side having fallen down The broadening of the plinth at this place indicates that these pillars formed part of the *mandapa* Though the form of the *mandapa* is traceable on the plinth we cannot determine the arrangement of pillars in this part of the structure The lintel in front of the porch bears a fine bas relief consisting of round pendants hanging down from a graceful arrangement of garlands Below this is a band consisting of arabesque work with a *kirttimukha* in the centre The capitals of the front pillars bear *kirttimukhas* on the front arms and the sprawling ganas in the side arms It is a great pity that the sculptures on the shafts of pillars could not be properly identified The left pillar in front bears on its front face a small square panel which contains a Jina or Buddha seated with a attendant on each side The seated figure holds a staff in his left hand which is also held by an attendant on the left It is quite possible that this temple is a Buddhist temple as is indicated by its name *Vihara* which is now pronounced *Bihar* The inscriptions in the masjid described above contains the name Bihar in Persian The cruciform shape of the platform behind the pillars proves that the *garbhagriha* of the temple lay towards the east Below this platform there was a second one used for circumambulation but the outline of this second platform is no longer easy to trace

93 Fifty yards to the south of this temple is a large two storied tomb of a muhammadan saint named Haji Wali Shah. This tomb is built almost entirely from stones taken from the great temple described above. Here and there in the midst of drab mediaeval masonry of redsand stone one comes upon beautiful and exquisite bits of scroll or arabesque work, taken from the [illegible] shrine This tomb is two stored and the entrance lies [illegible] east. There was an inscription over the entrance [illegible] has been [illegible] weather A guard room was built on each side of the gateway [illegible] one comes upon a narrow stone paved [illegible] tomb proper The lower story of the tomb [illegible] running along the [illegible] sides From the guard [illegible] to the platform above or the second story [illegible] saracenic arches run along the northern and eastern sides. [illegible] verandah is pyramidal and made of [illegible] fifth on the top There are five arches on the [illegible] south while on the eastern face there [illegible] southern face and the compound wall [illegible] of five pillars all of which are of [illegible] double in this room, which [illegible] a single block of stone. The [illegible] the first glance, one may mistake [illegible] with foliage hanging at the corners [illegible] shaft Over this [illegible] round ropes [illegible] a *kirttimukha* in the centre [illegible] is another band [illegible] bears arabesque work [illegible] open platform on the top [illegible] along the [illegible] *chhajja* runs along the [illegible] tomb on the [illegible]

roof of this chamber has fallen and it is square in shape, with three arches on each facet and an arch at each corner. These arches support a sixteen sided frame, over which is another with thirty two sides. Only two courses of concentric rings of stone of the trabeate dome still remain in position. To the east of this building, in the same enclosure, there is a small masjid also built entirely of Hindu materials. The two upper courses of the walls of this masjid seem to have been taken from the string courses of the great temple and consist entirely of stepped pyramids, alternately inverted. The roof is supported by sixteen pillars, evidently taken from the temple. Some of the pillars of this masjid are very finely carved, which may have been used to support the sides of the *mandapa* and may have rested on benches. They have a vase on a cushion, with foliage hanging at the corners. Over this is the sixteen sided fluted shaft. Over this is another vase on a cushion with the usual conventional arrangement of foliage. Over the second vase is another round cushion supporting, in some cases, a square boss with a *kirttimukha* on each face, or bearing arabesque work. Over this there is either arabesque work on four faces or a very low vase with foliage at the corners. Over the second vase there is a portion of the square plain shaft ending in a projecting abacus.

VI.—Rajgadh State.

(29) *Kotra.*

94. Three miles from Bihar lies the village of Kotra in the State of Rajgadh. This village and the ruins covered by it seems to have been formed a part of the city of Bihar. It is situated in a narrow valley between two parallel ranges of hills and on account of its protected position seems to have contained the civil population of the city. It is now a *shikargah* of the Rajgadh State. In one corner of the valley there is an old reservoir made by a dam built across a *nalla*, which has been recently repaired. On this dam the remains of a temple of the 10th Century lie scattered. Close to this dam on the hillside are a number of natural caves in one of which is a stone covered with vermilion. The gazetteer of Rajgadh mentions another cave, containing a headless Jain image, situated on another hill on the right. But this place could not be visited as it was impossible to get a guide to this place.

VII.—Dewas State (Junior).

(30) *Dewas.*

95. I visited Dewas on my way to Ujjain in order to find out the Ringnod inscription, which according to the Malwa gazetteer, was preserved in the High School at that place. Since the publication of the gazetteer the senior branch and the junior branch of the Durbar have each got their own High schools and the inscription was found in the school of the Junior Branch. It was published in 1877 without a proper facsimile and requires re-edition.

C.—RAJPUTANA.

I.—Bikaner State.

(31) *Bikaner.*

96. The late Dr. L. P. T [illegible] was engaged in surveying Bardic Chronicles of India. He had done a [illegible] of explo[illegible] the Bikaner State. The ancient bed of the river Sutle[illegible] n as th[illegible] r or the Hakra, which has been called by muham[illegible] the [illegible] Sind, used to flow through the northern part of t[illegible] tate. [illegible] of this river, when there was water in it, were stud[illegible] ous [illegible] wns, the ruins [illegible] which lie scattered along its ba[illegible] w [illegible] adh or Bha[illegible] in the [illegible] the river came dow[illegible] S [illegible] its old cou[illegible] now [illegible] a broad belt of d[illegible] hich now in its [illegible] h affords a re[illegible] travell[illegible] with t[illegible] y of the san[illegible]

Rajputana From Suratgadh the river turns towards the west and after passing through Bahawalpur Territory, it turns south, about 100 miles to the east of Chhachran and continues south west till it merges in the Eastern Nara which is now filled up by a canal beginning on the east bank of the Indus at Rohri From enquiries made at Bikaner it was ascertained that the late Dr Tessitori had excavated almost all of the old mounds lying along both banks of that part of the Hakra which lies in the Bikaner State On examining some of these mounds both at Bhatner or Hanumangadh and at Suratgadh I found that they resembled to a very great extent the stupa mounds of Sind These mounds are strewn over with potshereds and broken bricks but there was no evidence of stone work in any of them Later on, when I came to Bikaner to examine Tessitori s collection in the Palace I found that the more important finds consist entirely of carved bricks and terracotta Dr Tessirtori s collection now housed in the Bikaner Palace can be broadly divided into two parts —(1) Carved bricks and terra cotta plaques for architectural decoration and (2) terra cotta images or bas reliefs The first class can again be subdivided into two sub divisions (*a*) carved bricks and (*b*) terra cotta The second sub division is of surpassing interest to the students of Indian Architecture and forms an important link in the history of Indo Greek civilization in the Punjab It appears now from ... ns that so long as there was water in the Hakra, population thrived ... forms a part of the great Indian desert, really ... een or fifteen centuries ago From the execution of some of the terra-cotta plaques it can be stated that they cannot be later than 3rd or 4th Century A D Some of them indeed show a vigour of execution which would place them right in the middle of the period of rule of the great Kushan emperors of north western India, *i e* from the 1st Century B C to the end of the 2nd Century A D The motifs and the manner of execution of these plaques prove beyond doubt that this country lay within the pale of the great school of sculpture of Mathura, but situated as they were, in the southern fringe of the flat lands of the Punjab far away from stone quarries, they were obliged to use earth in the form of bricks and terra cotta, instead of stone, for their work In the collection of carved bricks at Bikaner, the acanthus leaf ornament predominates On certain bricks the accanthus leave was used as a border on friezes as well as to form parts of capitals Besides the acanthus leaf we have the usual variety of ornaments which are usually found in the sculptures of the Mathura School These consist of indented cornices, the spiral rope pattern rosettes of all shapes and sorts, etc Two bricks in this collection deserve notice, as the orniments which they bear are peculiar and does not seem to have been found anywhere else on bricks, though they are common enough on stone or terra-cotta On one brick we find two bulls couchant back to back and there is unmistakeable evidence that they formed part of what must have been an Indo Persipolitan pilaster On another brick we have a human head perhaps that of a *gigans* or a *Rakshasa* among a band of acanthus leaves It appears from these remains that Indo Persipolitan pilasters were used in the structures excavated by the late Dr Tessitori along the banks of the Hakra Of the pillars themselves we have no specimens but we have a very large number of capitals, which have the characteristics of an *Indo Persipolitan* capital Among others, four specimen have been selected for description The first of these is a beautiful carved bust of an elephant seated, in the second we have two elephants on two faces of a brick which undoubtedly formed a corner of a capital In this case both of the elephants are proceeding towards the same corner and their heads are merged into one, a device very common on *Indo-Persi politan* capitals. A man is sprawling at full length on each of these elephants and these two human figures, instead of having two heads, have one head common to both Below the elephant's feet there is a band of acanthus leaves The third capital consists of two bulls *couchant*, seated back to back, with acanthus leaves in the interspaces The fourth specimen is that of a griffin Its *body and tail are* covered with scales and the latter ends in a tuft of feathers Its face is human while we have a beak *in the place of the* mouth Unfortunately for us this specimen is incomplete The artists of the Mathura S ... now well known from Dr Vogel's well known monographs *on* them, ... Persipolitan capitals and pilasters in their buildings to a very ... There are

Bikaner that Dr. Tessitori obtained some of the specimens, collected by him, for the Bikaner Museum, at Bhatner. While looking round the mounds in the fort I came across two terra-cotta capitals at a depth of about 15′ from the top of the mound with stepped pyramids along their edges. Near the third or inner gate of the entrance I found a pedestal of terra-cotta, broken into two parts, which also belong to the same period, as the plaques described above. Near the second or middle gate of the entrance there is a door-jamb of red sandstone containing three superimposed panels, in the last two of which we have two pairs of human beings in an amorous posture while in the third we have a seated image of the Sun-God wearing boots and holding two lotus flowers in his hands.

II.—Bharatpur State.

(33) *Naroli.*

98. Ten Jain images were discovered in a village called Naroli in the Bayana Tahsil of the Bharatpur State They were discovered while digging a well or foundations of house. They have been presented by His Highness the Maharaja to the Jain community and have now been brought to the modern Jain temple at Bayana. In December 1920 the Jain community of Bayana kindly allowed me to examine ten images which had been brought to that place and to photograph them. All of these images are in good condition and represent a Jina seated on an ornamental cushion with hands placed on a slab. They have the usual elongated ears and the *srivatsa* mark on their breasts. All of these images are inscribed which prove that they were dedicated on the same date V. S. 1193=1136 A. D. Eight out of these ten images can be identified by means of the *lanchana* placed in the centre of the cushion of each image, thus we have:—(1) Rishabhadeva (Bull), (2) Sambhava (Horse), (3) Pushpadanta (Makara), (4) Vimalanatha (Sow), (5) Kunthunatha (Goat), (6) Aranatha (Nandyavartta), (7) Neminatha (conch-shell), (8) Parsvanatha (Snake). In the case of the last named the usual serpent hood over the head is absent.

(34). *Satwas.*

99. When I was at Kaman in November 1918 I was informed by the Tahsildar of that place that some ruins existed at a place called Satwas in his Tahsil. Satwas is six miles west of Kaman and is situated at the extremity of the Bharatpur State. At one end of the village a reservoir of water has been made by throwing a dam across a small river. There are steps on the southern side of this tank along the dam.

100. The modern temple of Suryanarayana is built on the site of an older temple which collapsed sometime ago. The old temple seems to have been built entirely of yellow sandstone, many pieces of which have been used in the reconstruction of the building. The modern temple is enclosed by a modern wall, in the only opening of which one of the door-frames of the older temple has been built. On this door-frame we have Ganges on the left jamb standing on a *makara* with a vase in her hands. There is a canopy of ornamental foliage over her head. A small Nagi is partly hidden among the mass of foliage to the right of her head, while to the left is a seated bearded Rishi. There is a small attendant figurine on each side of the legs the goddess. To her left is a standing bearded male with two hands. A *kamandalu* is slung from his left elbow. Over this portion there are four vertical bands containing, from the left, a meandering creeper pattern, a pilaster in low relief, four superimposed bas-reliefs containing amorous groups of human figures and another band with a meandering creeper. The rght jamb is an exact replica the left one and on this we have Yamuna instead of Ganges. The sill of the doorway has been placed under a modern sill and consists of a semi-circular projection in the centre bearing arabesque work in relief with a *kirttimukha* and a lion on each side. The lintel is not well fitted as the present door is larger than the old door. The ornamentation on it consists of a prancing lion at each end, a niche on a lotus bracket, over this is the *kadamba* tree and under it is a seated figure of Siva as Lakulisa. The hands of the figure are in the *Dharmmachakra mudra.* To the left of Lakulisa is a standing female figure and then we have the first four ot the nine planets, beginning from the Sun. To the right of Lakulisa we have the remaining five figures of the nine planets.

nding with Ketu By the side of Ketu is another standing female figure This doorway seems to belong to a Saiva shrine Another modern shrine to the left of this temple bears in front the original door-frame of the Sun temple The ornamentation of the jambs is exactly similar to those of the door frame described above The measurements are also the same The pilaster on each of the door jambs in this door frame is exactly similar to the pilasters on the door frame described above In this case also, we have Ganges standing on the left door jamb, on a *makara*, holding a vase in both of her hands To her left is a female attendant holding a lotus stalk and by her side is a male standing with his left hand on his hip and a lotus in his right hand A dancing *gana* is figured on the extreme left Over this the ornamentations on the jamb is exactly similar to the jambs described above On the lintel we have the prancing lion at the ends and the Sun god seated on a chariot drawn by seven horses in the centre on a projection supported by a lotus Aruna is seated in front of the Sun God, who is seated on his haunches There is an attendant with a bow on each side and the Sun God holds a lotus flower in each hand To the left of the central bracket we have a standing female figure and the first four figures of the nine planets, while to the right we have the remaining five with a female standing by the side of Ketu The sill of this doorway is also exactly similar to the sill of the door frame described above Besides these two doorways a fragment from the left of another lintel is lying in front of the temple of Suryanarayana This lintel seems to have belonged to the doorway of the *mandapa*, as it is larger in proportion than both of the lintels It contains four bands of carvings Beginning from the bottom we have a meandering creeper pattern over it a horizontal band of lotus buds and then two pairs of amorous figures on the left hand followed by the nine planets, beginning with Surya and ending with Ketu On the topmost band we have a row of gandharvas flying with garlands towards the right On the extreme right of this fragment we have the seated figure of Sun God on a projecting bracket, holding lotus flowers, with a standing attendant on the left There are many images on the walls of the temple of Suryanarayana Thus we have two yellow stone images of Brahma, one of Surya and one of Chamunda Outside the temple we have two miniature temples carved out of single blocks of stone on the left, on each of the four faces of which there is a niche containing mutilated figures Just outside the doorway, there is a slab of stone which seems to have formed part of an image of Suryanarayana, representing a fully blossomed lotus flower on the top of the slab, with chaitya windows on the sides which form part of tops of niches Under a tree is a fine mediæval image of Narayana on Ananta or Seshasayin holding up his head with one hand, in the crook of which is the mace The remaining left hand holds a lotus In the upper right hand which is partly broken, he hold a wheel, while the lower is broken The coils of the snake's body are spread on bedstead, the border of which is ornamented with a meandering lotus creeper headless figure of Lakshmi is seated at the feet of the God and a male attendant is seated below the head of the God with a jar in front Two gandharvas, with garlands, are flying near the hood of the snake, while over the bed we have two rows of figures In the first row we have seven headless seated figures and in the second, we have a female on the extreme left, with her left hand raised in admonition To her right is a bearded male leaning on the staff, while on the extreme right two males are fighting with each other Such figures are very uncommon in similar images

101 There are some fine images along the banks of the tank One of these is a curious combination and has been carved out of a single block of stone Thus we have Surya standing on the extreme left, wearing boots, with a female attendant on each side and a small female figurine between his legs A male attendant stands in front of each of the female attendants In the centre is Devi with eight hands holding in her left hands (1) sword, (2) trident, (3) arrow and (4) rosary and in her right hands (1) shield (2) bow (3) vase and (4) snake To the right we have an image of Vishnu holding a mace in the upper left hand while the lower is in the posture of blessing The right hands are broken There is a standing and a kneeling female attendant on each side of this figure Such a combination of gods and goddesses is extremely rare On the north wall of the temple of Surya is a fine mediæval image of Chamunda The ddess is dancing on a prostrate male She has six or eight hands, two of

which hold a snake over her head. One of the remaining left hands holds a lotus while two are broken. One of the right hands is on her lip, the second holds the handle of battle axe, while the third is broken. A male is kneeling with a cup on each side of the prostrate figure. To the right of the main figure is an image of Varahi, with four hands holding a cup in one of her left hands, out of which she is drinking, while she holds a sword in the other hand. A bow is held in one of her right hands. To her left is another female figure with four hands holding a cup in one left hand and a trident in one right hand. On the backslab we have a number of images. Thus on the left, we have Siva seated at the bottom, holding a *vina* in two hands, a snake in the right hand and a trident in the left hand. Then, we have Devi seated on a lion with four hands, holding a book and a *kamandalu* in her right hands, a trident in her left hand while the lower is in the posture of giving protection. Above her is an image of Mahadevi, seated on a bull, with the child Ganesa on her right lap. She holds a trident in one of her left hands and a lotus in one of her right hands. After that we have the image of the Sakti of Karttikeya or *Karttikeyani*, with four hands, holding a mace and a *kamandalu* in her left hands and a vase in her lower right hand. On the right side we have Ganesa also with four hands holding a pot of sweets in one of the right hands and a lotus in one of the left hands. Then we have Indrani on an elephant, with a child on her left lap, holding a thunder-bolt and a rosary in her left hands and a lotus and a child in her right hands. Then comes Varahi seated on a buffalo, holding a noose and a cup in her right hand and a *jatha* and a mace in her left hand. Finally, we have Vaishnavi, seated on a Garuda, holding a mace in her upper left hand while the lower is in the posture of blessing and a wheel and a conch in her right hands. The image measures 2′7″ in height while the length of the base is 2′4″.

III.—Jaipur State.

(35)—*Visalpur.*

102. The existence of an ancient temple at Visalpur in the Jaipur State was known to Cunningham, who had visited it about half a century ago. The temple stands on the banks of the river Banas two miles from Rajmahal, a village of some importance in the southern part of the Jaipur State. Rajmahal is eight miles from the cantonment of Deoli and there is a good but unmetalled road from Deoli to Rajmahal. Just below Rajmahal, the river Banas enters a gorge. At the end of the gorge, where the river broadens out into the flat plains, there are two shrines, the one on the right being the old temple of Gokarnnesvara and that on the left a cave-temple which now shelters the God Gokarnnesvara. The temple stands on the slope of the hill and consists of a *mandapa* and a *garbhagriha*. It faces the north-west. The former has three projections on three sides, shaped as porches, of which the front one is the entrance. This porch is supported by six short pillars, resting on benches, which run along the sides. Two pillars are in front and two groups of four pillars at the back. There are two lintels, instead of one, at the back of each porch to support the additional weight of the dome. There are benches running along the sides of the *mandapa*, except the back and the two other porches, the back of which as well as the portion under it is carved to represent a plain ribbed dado. There is a small stone door-frame on each side of the *mandapa*, in the lower part, leading to the side porches. The roof of the *mandapa* is supported by six small pillars on the sides, four in front and four at the back. These pillars are well carved and have the vase and mediæval foliage arrangements at the bottom. Over this is the short shaft and over each pillar is the round abacus. All the capitals are square bracket-shaped but they are perfectly plain. The roof of the *mandapa* is a massive affair and resembles the roof of the Sas-bahu temple on Gwalior hill. It is supported by six tall pillars, standing on the floor of the *mandapa*, arranged in the form of an irregular hexagon. These pillars are square at the base, with a niche on each face containing a divine figure. Over this, the shaft is also square up to a height of 2′4″ and bears standing divine figures all of which are mutilated. Over this portion the shaft is octagonal with lotus rosettes on each facet. Above the octagonal portion the shaft becomes sixteen sided, each facet bearing a bell hanging from a rope. On four of the

sides, however, we have the chain and a bell pattern instead A portion of the shaft over the top is round and bears arrangement of festoons and tassels hanging from the mouths of *Kirttimukhas* Over this band there is another band encircling the shaft bearing dancing figures in relief The abacus is round and the capitals are square• bracket shaped There is a sprawling *gana* in each arm and each of the capitals have at least five There was a finely carved *torana*, similar to that used in the gateway of the Usha Masjid at Bayana between each of these six pillars Out of these eight *toranas* those on the north are still in position There are two inscriptions on the pillar on the left hand side of the entrance to the *garbhagriha* The *antarala* is also open on the sides and is supported by four of the small pillars on the back of the *mandapa* and two additional pairs on each side The door frame is finely carved with a semicircular projection as the door step in front The door jambs are perfectly plain with the exception of the niches at the bottom in which we have Ganges on the left and Yamuna on the right with a Sivagana standing beside each The figure on the left holds a *damaru* and a trident in his left hands while he holds a skull cup in one of his right hands the other being [illegible] Th[illegible] on the right holds a *dam[illegible]* and a [illegible] his left hand and a [illegible], each [illegible] kulisa [illegible] from the level of the *antarala* to the *garbhagriha* the floor of which is lower than that of the *mandapa* At some later date a row of *kanguras* has been added on the top of the *mandapa* along the base of the dome The *sikhara* is in perfect preservation but it is devoid of ornamentation It is not very graceful and at first sight seems to have sunk A closer examination showed that there is no sinkage but the dwarfish appearance of the *sikhara* is due to the faulty conception of the architect The *amalaka* and the crest jewel on the top are still intact The sides of the *sikhara* bulge slightly outwards and there is a row of *amalakas* along the corner ridges from the top of the *garbhagriha* to the *amalaka* on the top There are three niches in three sides flanked by square pillars and with a projecting roof on top The exterior of the temple appears to have been left in an unfinished state The temple stands on a high platform, built of stone in the bed of the river a part of which has collapsed There are two inscriptions in the temple one dated V S 1221 and the other dated V S 1244 the last of which belongs to the reign of Prithviraja II the last Chahamana King of Delhi and Ajmer It is therefore certain that the temple was built before V S 12 i e 116 A D It is ascribed to Visaladeva or Vigraharaja I an ancestor of Prithviraja II and the inscription of V S 1244 mentions the place as Vigrahapura Thakur Siva Singh the uncle of Sawai Raj Singh of the Nathawat Kachhwaha clan who is the present Thakur of Visalpur told me a legend about the construction of this temple This temple was built by King Visaladeva because he thought that the temple of Gokarnnesvara on the other side would be ruined by the river and this temple was intended by the reception of the God after the destruction of his shrine in the cave The temple however was left unfinished after the death of Visaladeva and his son Somesvara I did not attend to it Later on Prithviraja II added the brick *kanguras* on the top of the *mandapa* The *linga* inside the *garbhagriha* was placed later on by some Brahmin There are numerous other votive inscriptions in the *mandapa* while on the left hand side of the front porch there is another dated inscription which records the visit of the Prince (*Rajaputra*) Galhana in the month of Sravana of V S 1244

(35) Gaundia

103 The small hamlet of Gaundia stands on the road from Deoli to Rajmahal in a pass Near this village there is a mediæval temple of Siva built on a platform of rubble There is no *mandapa* in front and the plinth is built of roughly dressed stones The walls of the *sikhara* are built of small bricks The stone door lintel bears a rude figure of Ganesa in a niche in the centre The top of the *sikhara* has fallen down and there is a projection in front of it In front of the temple there is a platform which appears to have been built for the *mandapa* which was never completed

which hold a snake over her head. One of the remaining left hands holds a lotus while two are broken. One of the right hands is on her lip, the second holds the handle of battle axe, while the third is broken. A male is kneeling with a cup on each side of the prostrate figure. To the right of the main figure is an image of Varahi, with four hands holding a cup in one of her left hands, out of which she is drinking, while she holds a sword in the other hand. A bow is held in one of her right hands. To her left is another female figure with four hands holding a cup in one left hand and a trident in one right hand. On the backslab we have a number of images. Thus on the left, we have Siva seated at the bottom, holding a *vina* in two hands, a snake in the right hand and a trident in the left hand. Then, we have Devi seated on a lion with four hands, holding a book and a *kamandalu* in her right hands, a trident in her left hand while the lower is in the posture of giving protection. Above her is an image of Mahadevi, seated on a bull, with the child Ganesa on her right lap. She holds a trident in one of her left hands and a lotus in one of her right hands. After that we have the image of the Sakti of Karttikeya or *Karttikeyani*, with four hands, holding a mace and a *kamandalu* in her left hands and a vase in her lower right hand. On the right side we have Ganesa also with four hands holding a pot of sweets in one of the right hands and a lotus in one of the left hands. Then we have Indrani on an elephant, with a child on her left lap, holding a thunder-bolt and a rosary in her left hands and a lotus and a child in her right hands. Then comes Varahi seated on a buffalo, holding a noose and a cup in her right hand and a *jatha* and a mace in her left hand. Finally, we have Vaishnavi, seated on a Garuda, holding a mace in her upper left hand while the lower is in the posture of blessing and a wheel and a conch in her right hands. The image measures 2′7″ in height while the length of the base is 2′4″.

III.—Jaipur State.

(35)—*Visalpur.*

102. The existence of an ancient temple at Visalpur in the Jaipur State was known to Cunningham, who had visited it about half a century ago. The temple stands on the banks of the river Banas two miles from Rajmahal, a village of some importance in the southern part of the Jaipur State. Rajmahal is eight miles from the cantonment of Deoli and there is a good but unmetalled road from Deoli to Rajmahal. Just below Rajmahal, the river Banas enters a gorge. At the end of the gorge, where the river broadens out into the flat plains, there are two shrines, the one on the right being the old temple of Gokarnnesvara and that on the left a cave-temple which now shelters the God Gokarnnesvara. The temple stands on the slope of the hill and consists of a *mandapa* and a *garbhagrih* It faces the north-west. The former has three projections on three sides as porches, of which the front one is the entrance. This porch is six short pillars, resting on benches, which run along the sides in front and two groups of four pillars at the back. The of one, at the back of each porch to support the There are benches running along the sides of the two other porches, the back of which represent a plain ribbed dado. There *mandapa*, in the lower part, leading to is supported by six small pillars on th These pillars are well carved and have ments at the bottom. Over this is the sho abacus. All the capitals are square bracket The roof of the *mandapa* is a massive affair bahu temple on Gwalior hill. It is supported by floor of the *mandapa*, arranged in the form of an pillars are square at the base, with a niche on each fac Over this, the shaft is also square up to a height of 2′4″ figures all of which are mutilated. Over this portion the lotus rosettes on each facet. Above the octagonal portion th teen sided, each facet bearing a bell hanging from a rope.

IV—Kishangadh State.

(37) *Sarwar.*

104. The town of Sarwar, in the Kishangadh State, lies on the metalled road between Ajmer and Deoli. A fine view can be obtained of the beautiful temple of Gopinathji, built by Gopaldas Gaudadhvaja, from this road. The temple attracts the visitor's attention at once by the beauty and symmetry of its proportion. It is built on a big platform of stone and consists of a *mandapa* and a *garbhagriha*. The *mandapa* has three porches on three sides, like the temple at Visalpur, but the roof of each porch is separate from that of the dome and the general appearance of the temple from a distance is like that of the temple at Mudhera in the Panch Mahal District. The *sikhara* of the temple has fallen down long ago and the top has been made water-tight by a round cap of concrete. The porches and the *mandapa* still retain most of their beautiful carvings. Each porch stands on two pillars and on all sides of the porches and the *mandapa* run benches with backrests. The back of the backrests, as well as the outside of the wall of the *mandapa* and the porches, under the benches, is now carved to represent a ribbed dado bearing very fine ornamentations. Ten steps, in front of the entrance, lead from the level of the platform to that of the *mandapa*. The interior of the roof of the *mandapa*, as well as of the porches, are covered with delicately carved pendentives but the carving is low and the delineation of human figures show degeneration. The shrine faces the east. The porch on the northern side contains a *Siva-linga* and the lower part has been roofed over with large slabs of stone some of which have fallen down. The porch on the southern side was not roofed at the level of the benches, but in the floor of this porch there is a trapdoor leading to a chamber under the *mandapa*. The roof of the *mandapa* rests on four short pillars in front and four on the sides. At the back, it is supported by two tall pillars, in front of the shrine. The frame, which supports the heavy weight of the dome, is at first octagonal and then sixteen sided and finally round. The huge dome has a tall pendant projecting from the top stone. The *mandapa* is nearly square measuring 22′ 8″ × 22′ 4″. The entrance to the *garbhagriha* is huge and the sill itself is 2′ in height. There is a semicircular projection in front of the sill, in the old style. The *antarala* measures 10′ × 5′ 4″. The door-jambs bear a niche with four recessed corners on the inside and two outside. Over the central niche there are ten superimposed panels, each containing two human figures while there are fourteen panels on the lintel, in the centre of which is a niche on a projection, with a figure of Ganesa in it. Over this lintel there is a projecting roof, with a fringe of finely carved lotus petals. The priest-in-charge told me that all the larger figures in this temple were mutilated by the order of the Mughal Emperor Aurangzeb. There are three niches supported by brackets on the walls of the *garbhagriha* which have sprawling *ganas* at their bottom on each side. There is a row of finely carved *kanguras* along the roof of the *mandapa* and the porches, below which is a fine ribbed dado of stone. On the top of the four domes there is an inverted lotus flower of stone. A small mediæval inscription, incised on the back of the front porch, records some donation by Gopaldas Gaudadhvaja in V. S. 1695 = 1638 A. D.

R. D. BANERJI.

Assistant Superintendent's Report

Bombay Presidency

(1) *Hallur*

105 Hallur is a village nearly 11 miles to the east of Bagalkot in the Bijapur District A district board road passes through Hallur, Beur, and runs up to Sangam at the junction of the rivers Malaprabha and Krishna No mention has been made in the Revised Lists of Antiquarian Remains in the Bombay Presidency of an old Jain temple which is situated on the top of a neighbouring hill This temple was most probably built during the time when the Digambara Jains were inhabiting the place about 11th century A D Except the *sikhara* which has collapsed, the *garbhagriha* (8′ 6″ × 8′ 6″) with its passage for *pradakshina* (circumambulation) 2′-2″ wide and *mandapa* are in a fairly good structural condition The treatment of the walls outside resembles that of a Chalukyan temple Eight Jain images have been carved on the three outside walls of the *mandapa* One peculiar feature of this temple is the provision of a shrine on top of the lower one, which is reached by a stone ladder placed on the right side of the *mandapa* Besides the entrance door, light is admitted inside the *mandapa* by four carved *jali* windows from the sides of it The *mandapa* is constructed of square pillars, lintels and slabs The temple is locally known by the name ' Melgudi" It was worshipped as a Siva temple for some time One *linga* and two *nandis* (bulls) probably brought from some other temples were placed in this

106 There is another very old monument in the village known as Visvesvara temple with a big Basavanna (bull) seated in recumbent posture in the porch The temple consists of double shrines in one line connected by a porch Originally the temple was enclosed in a compound with gates of which the north one is existing The temple is in a sound structural condition but it is nearly [illegible] be about 1½′ [illegible] [illegible] There are two [illegible] either side of the doorway to the main shrine in front of the [illegible] The details of construction of this temple resemble those of the Badami and Banasankari temples. Over the head of the doorway to the main [illegible] there is a sculpture of Gaja Lakshmi

(2) *Beur*

The remaining three long rows contain eight pillars with two end-pilasters to each. There are nine pilasters to the ends of the nine short rows. Altogether there were thirty-six square pillars, eighteen pilasters and two corner pilasters. Indications on the plinth show that there were double pillars on single bases all along the front facade. The roofing is constructed of concrete, slabs and domes which in their turn are carried on arches, pillars, pilasters and walls. The large dome in the centre supported on twelve pillars, has collapsed and three small domes out of ten are existing. Four small domes were built on four corners of the masjid, and four similar ones were at the ends of the diagonal of the square beneath the main dome and the remaining two were in the centres of the four small ones on the north and south sides of the central dome forming as if it were, a group of five. Marks of extensive platform are visible in front of the building and nothing more could be found out on account of the whole area being covered with stones and debris. The alternate voussoirs of the four arches in front of the central *mihrab* are projected about 1/2" over the proper face of the arch and thereby giving a very pleasing appearance.

G. C. CHANDRA.

BOMBAY : PRINTED AT THE GOVERNMENT CENTRAL PRESS

PLATE I

(a) Before Conservation

(b) After Conservation.

BALCONY IN FORT SHOLAPUR

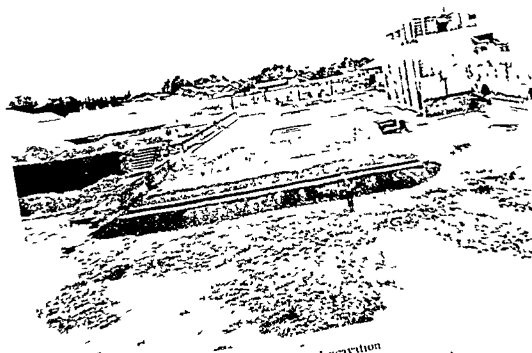
PLATE II

(a) Before Excavation

(b) After Excavation

Terrace in front of Palace SANIVARVADA

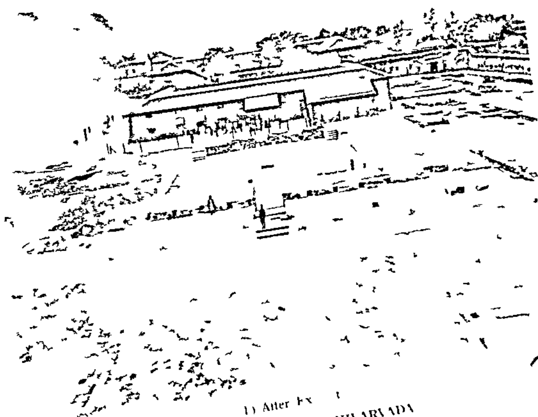
PLATE II



(b) After Excavation

Terrace in front of Palace SANIVARVADA

I F

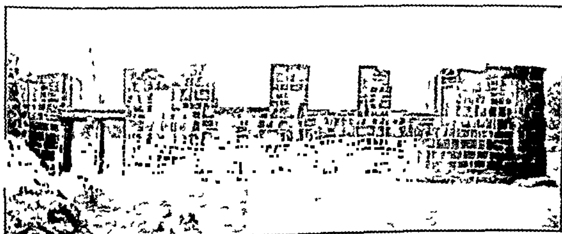


I) After Ex t

I st Co t of Palace SANIVARVADA

PLATE IV

(a) Elephant and Horse Stable SANIVARVADA



(b) Dam in river KHED

PLATE V

(a) Front

(b) Back

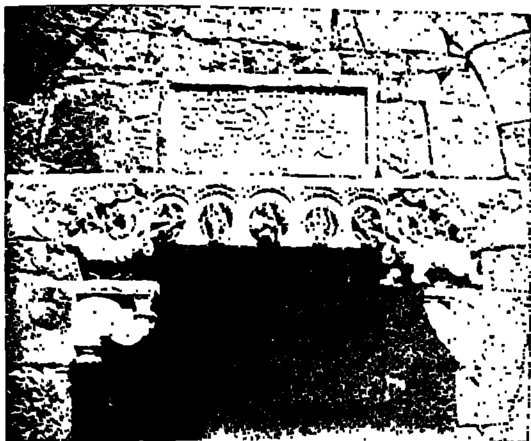
MASJID NEAR DILAWAR KHAN'S TOMB KHED

PLATE VI

(a) Temple of Jatasankara

(b) Temple of Kisnisvesvari

GHOTAN



(a) Torana lintel in City-wall



(b) Execution Tree

BIJAPUR

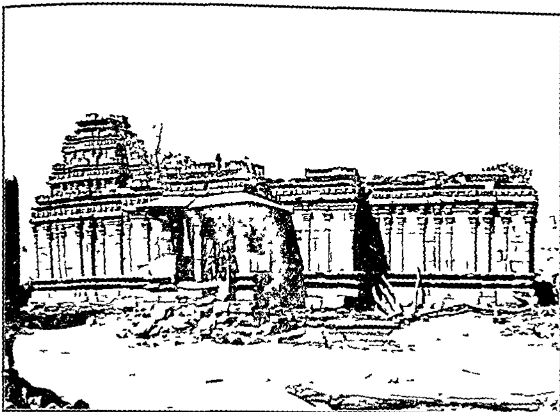
[illegible]

(b) Jain Temple

HALIUR

(a) Temple [illegible] B

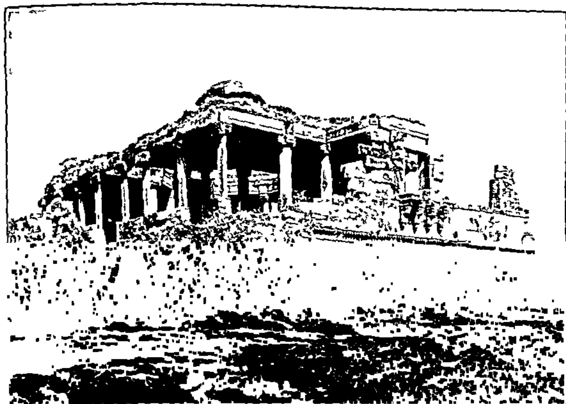
(b) Temple in Fort [illegible]



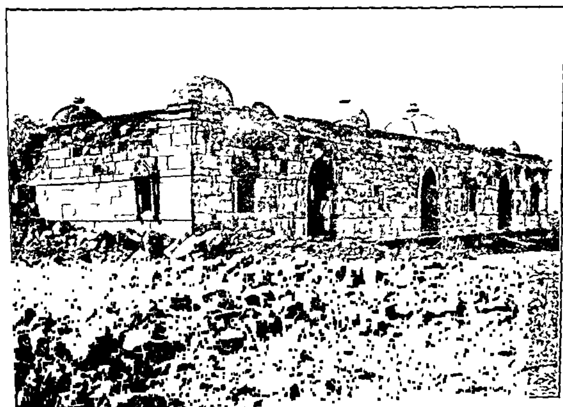
(a) Temple [illegible] Bet

(b) Temple in Fort Bankapur

PLATE X.



(a) Khajuri Masjid



(b) Baba Man's Masjid

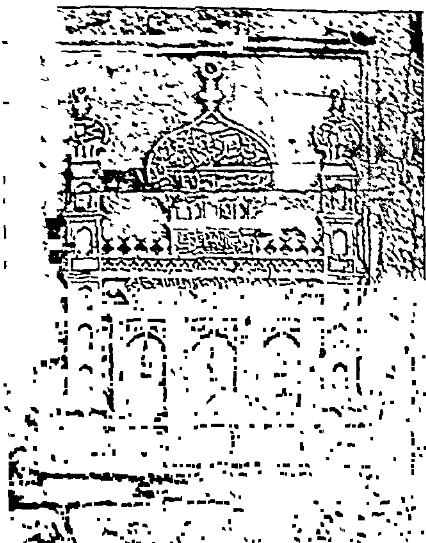
CHAMPANER

PLATE XI

(a) Kabutarkhana

(b) Kamani Musjid

CHAMPANER



(1) Bas-relief ... city wall, Bijapur

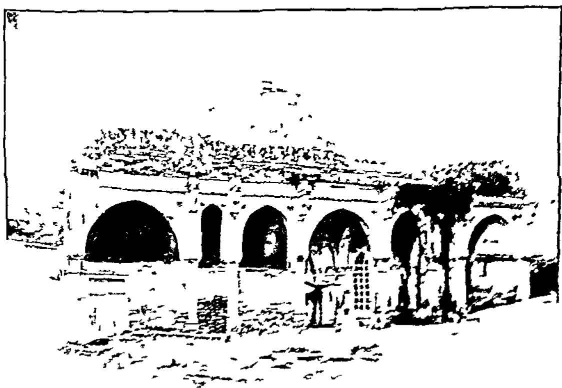


PLATE XIII

(a) Monastery

(b) Stupas

DHAMRAHO

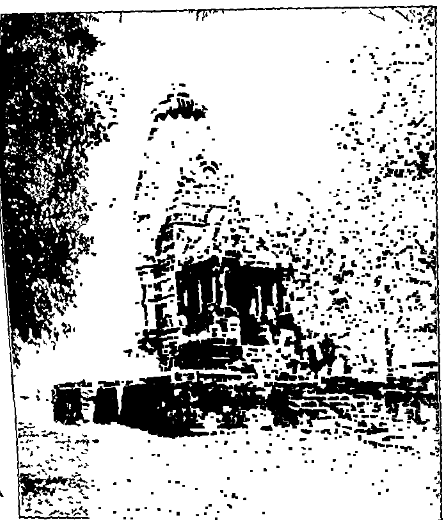
PLATE XIV

(a) Side view

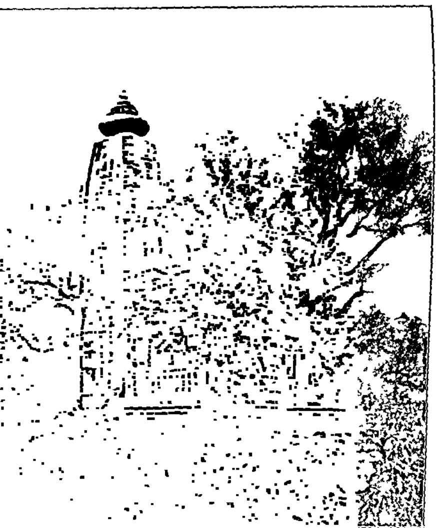
(b) Front view

Saiva Monastery Chandrehe

PLATE XV



(a) Temple at Chandrehe



(b) Temple at Sohagpur

PLATE XVI

(a) Basrelief in fort Sohagpur

(b) Temple of Gurgi Masaun

(a) Gurgi—Mound



(b) Image of Uma Mahesvara

GURGI MASAUM

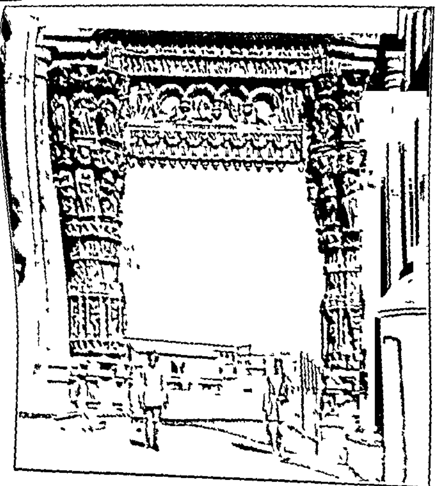
PLATE XVII

(a) Gurgi—Mound

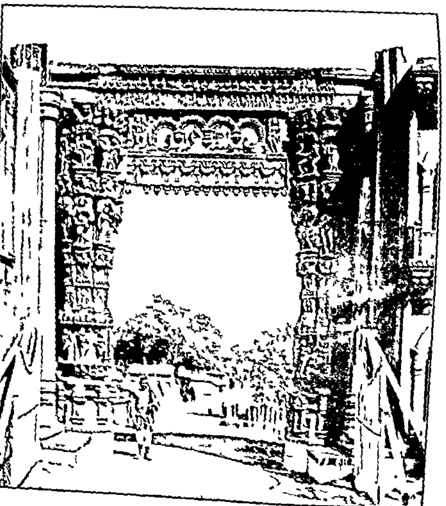


(b) Image of Uma Mahesvara

GURGI MASAUM



a) Torana—front



b) Torana—back

GURGI—MASAUN

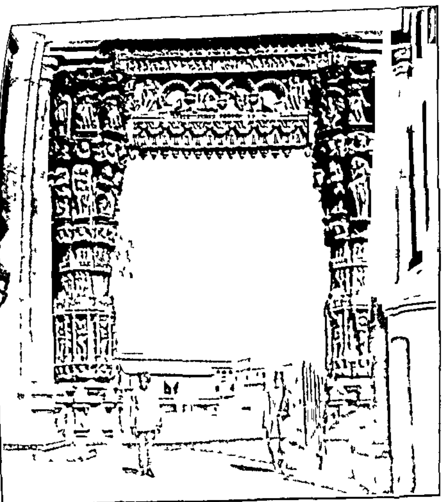
PLATE XVIII

(a) Torana—front

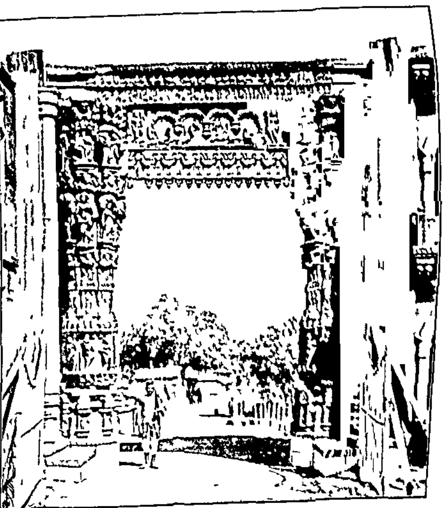
(b) Torana—back

GURGI—MASAUM

PLATE XVIII

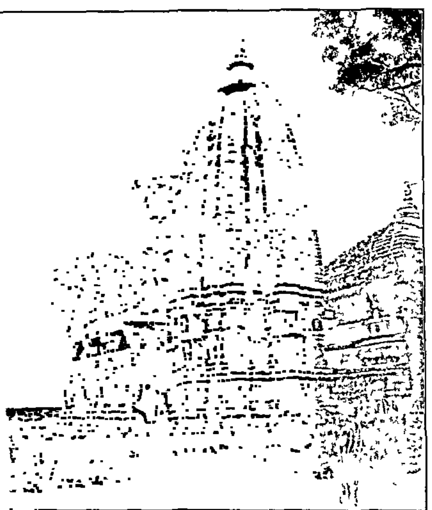


(a) Torana—front



(b) Torana—back

GURGI—MASAUM



Temple of Siva



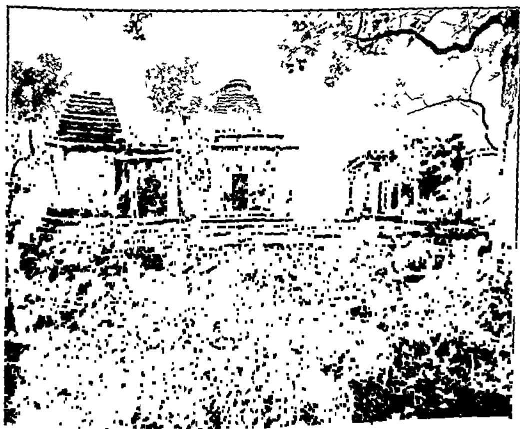
(b) Karna's Temples

AMARKANTAK





(1) Temple at Baijnath



[illegible]



(a) Temple after excavation



PLATE XXIII



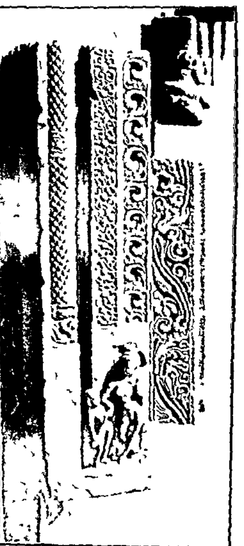
a) Front

b) Back

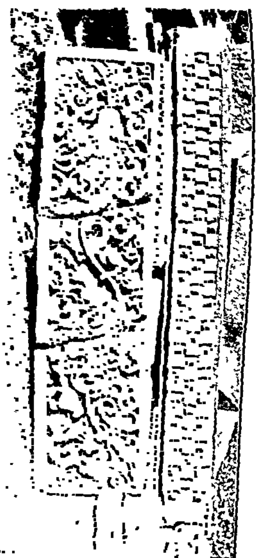
IMAGE OF GANESA, BHUMARA



(a) Lintel



(b) Door-jamb



(c) Lintel

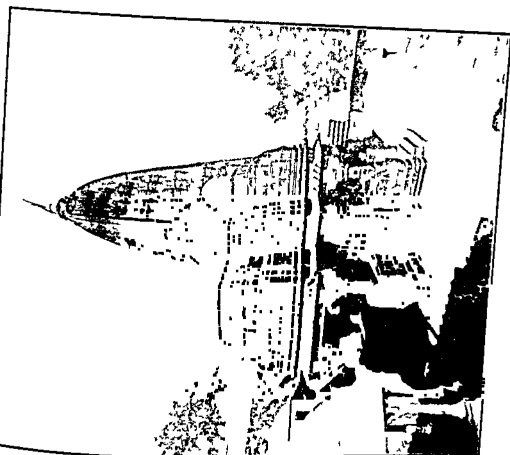
BHUMARA

(a) Yama

(b) Kuvera

BHIMARA

(b) Back



(a) Front

TEMPLE OF SIDDHANATHA NEMAWAR

(a) Unfinished temple of Vishnu

(b) Dome of Mandapa temple of Siddhanatha

PLATE XXIX

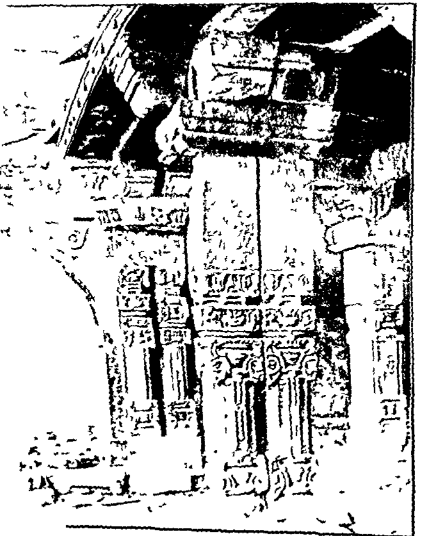


(a) Front



(b) Side

BUDDHIST TEMPLE BIHAR



(a) Pillars in tomb [illegible]

(b) Pir ka Chatta, Sarangpur

PLATE XXXI



PLATE XXXII



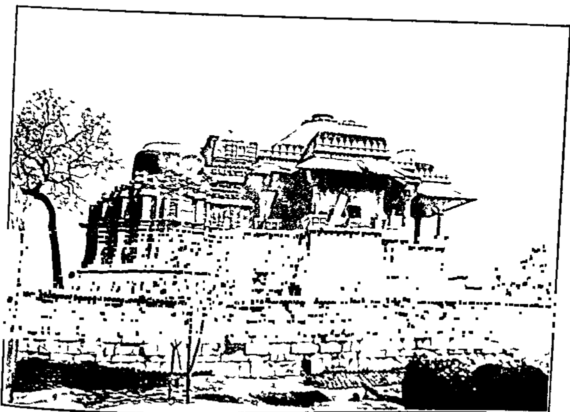
PLATE XXXI

(a) Lal Hajri, Sarangpur

(b) Temple of Gokarnesvari, Bisalpur

PLATE XXXII

(a) Front



(b) Side

TEMPLE OF GOPINATH SARWAR

PLATE XXXIII

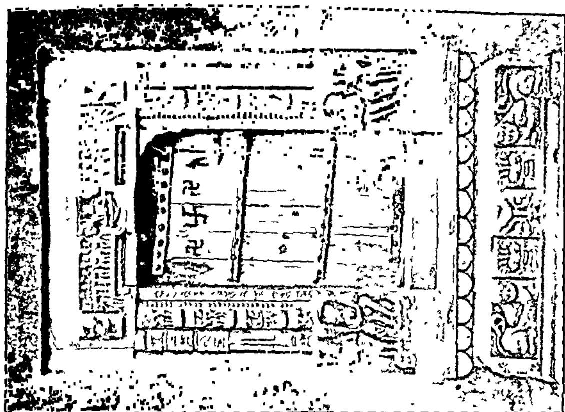
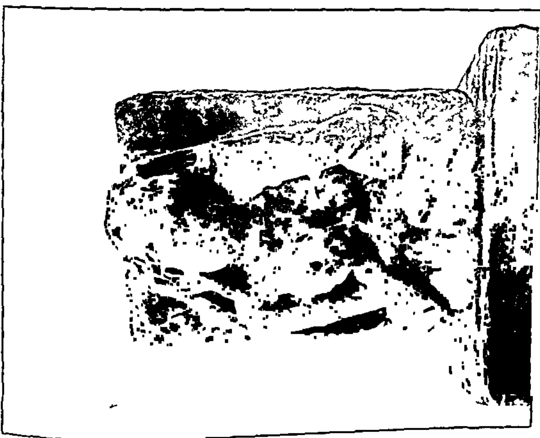
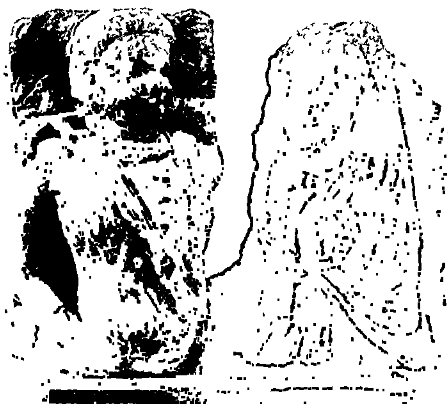


PLATE XXXIV



Upper part of railing pillars in Terracotta

BIKANER



(a) Upper part of railing pillar in Terracotta



(b) Miniature railings in Mathura style in Terra

BIKANER

